

Jazz at Lincoln Center Library

Perdido

BY H. J. LENGSEFELDER
ERVIN DRAKE AND JUAN TIZOL
ARRANGED BY DUKE ELLINGTON

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 & Festival.

Major support for the *Essentially Ellington* High School Jazz Band Competition & Festival is provided by the Jack and Susan Rudin Educational and Scholarship Fund, Danny Kaye and Sylvia Fine Kaye Foundation, PepsiCo Foundation, Surdna Foundation, Verve Music Group, National Endowment for the Arts, Ella Fitzgerald Charitable Foundation, Charles Evans Hughes Memorial Foundation, and Gail & Alfred Engelberg (as of 6/20/01).



Annual High School Jazz Band Competition & Festival



Jazz at Lincoln Center

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 because 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 loudly in the loud part of the instrument and softly 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 overamplification, 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 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.

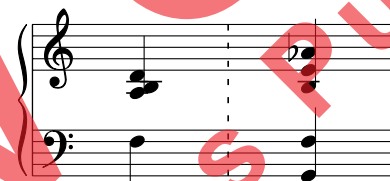
14. The drummer is the de facto leader of the band. He establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he would for small group drumming. A 22" is preferred. The bass drum is played softly (nearly inaudible) on each 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 just to 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 that 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, or they go from the tonic to the sub-dominant and cycle back to the tonic: I V/IV IV[#] IV^b 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.*



Perdido

Instrumentation:

Reed 1 Alto Sax	
Reed 2 Alto Sax	Trombone 1
Reed 3 Clarinet	Trombone 2
Reed 4 Tenor Sax	Trombone 3 (opt. valve)
Reed 5 Baritone Sax	Piano
Trumpet 1	Bass
Trumpet 2	Drums
Trumpet 3 (opt. flugelhorn or cornet)	

Original Recording Information:

Perdido, by H.J. Lengsfelder, Ervin Drake and Juan Tizol, arranged by Duke Ellington (7:37)
Recorded 9/8/59, New York City
Festival Session (Columbia 468402 2)

Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, and Harry Carney, reeds;
Cat Anderson, Willie Cook, Clark Terry, Ray Nance, Shorty Baker, and Andres Ford, trumpets;
Britt Woodman and Quentin Jackson, trombones; John Sanders, valve trombone; Duke Ellington,
piano; Jimmy Woode, bass; Sam Woodyard, drums.

Rehearsal Notes:

- “Perdido” is one of the simplest and most performed jazz tunes in the canon. This is Ellington’s original arrangement from 1942, but transcribed from a 1959 recording featuring an extended solo by Clark Terry on flugelhorn and a faster tempo than the 1942 recording.
- The figures are simple and repetitious throughout—easy to memorize, so that everyone’s attention can be directed to the groove. What we are dealing with here is straight-ahead swing. That’s it. Nothing more, nothing less. The bass and drums must sustain a steady, propulsive beat with a nice wide pocket. It is everyone else’s job to find the pocket and stay in there.
- It may seem odd that Trumpet 2 plays the bridge on the first chorus (C), and then Trumpet 3 plays from E to the end. It would be more logical for Trumpet 3 to play the first bridge as well. The reason is that in 1942 Ray Nance (2nd trumpet), Ben Webster (tenor), and Rex Stewart (3rd trumpet—actually cornet) all played solos. Ray remained in the band and continued to play his part, while the others left. When Clark Terry joined the band in the early ‘50s, Duke made this piece his feature. Tradition was an important element in the Ellington band both on the stand and off. Once a part was assigned to a player, it never changed hands (unless that member left the organization). However, you may choose to consolidate the trumpet solo into one part.
- I suggest that the soloist stands in front of the band. This helps the audience to hear him or her better and creates some visual interest. The changes are very simple: ii V I (four times), rhythm bridge, ii V I (twice). The tonic chords are two bars in duration. To relieve the monotony of the tonic chords, we frequently use or imply turnarounds. In B^b concert, a few suggestions are as follows: B^b G7-9, Dm7 G7-9, B^b Dm7 G7-9, B^b Dm7 D^b7, B^b E^b7 Dm7 D^b°. These can be

combined with each other. The soloist may want to delve into more adventurous territory like Dm7 G7 D^bm7 G^b7. I don’t recommend this kind of thing for the piano or bass. It deviates too far from the ensemble writing.

- The brass figure at A should be played with energy and joy. I like putting a big accent on the first note and then playing a little softer for the remainder of the figure.
- The saxes should be careful to make the dynamics at I (two bars *f*, two bars *p*). This creates a call and response within the saxophones.
- The chorus from M through P is a special kind of dialogue between Clark Terry and Duke and Sam Woodyard. Clark (playing in double time) is trading ones with the other two. This can be preserved or some other routine can be put in its place.
- At U the Clarinet, Trumpet 1, and Trombones 1 and 2 should play with accents, dynamics, and blues inflection. They are only four horns against the rest of the ensemble, so they must play with enough volume and conviction to overpower the unison saxes and trombone.
- Starting a beat before Y, there is a series of four sronches (4th beat syncopations). It is customary to play sronches with heavy accents. Try it. See if it makes the music come alive.

—David Berger

COMMENTS FROM WYNTON MARSALIS:

This is a good song to teach members of the band how to improvise on a harmonic progression because it is not difficult and features the classic “I Got Rhythm” bridge. This is just a straight swing for the rhythm section. The bass and drums must be balanced and together, sounding good and looking cute, in order for this arrangement to hold our interest. The plunger work at A in the brass can be awkward if not placed in a swinging part of the time. Little scoops like the ones the saxophones have in the third measure of C can be corny if not played with the proper intent. Also, the comping of the piano player is very important in this arrangement, especially the way he or she answers the reeds at K. At U the clarinet is the top voice of a brass voicing; these types of voicings must be isolated and understood in order to sound good. Make sure that the background figures are not too loud underneath the soloist. This piece can be very hard on the trumpet soloists. If you choose to play this, make sure you have a soloist who can play it. Make sure the trumpet soloist knows the harmonic progressions that he or she is playing on. It’s not that difficult to learn, but it does require some effort.

ESSENTIALLY ELLINGTON

The Jazz at Lincoln Center *Essentially Ellington* High School Jazz Band Competition & Festival is one of the most prestigious and unique educational programs available for high school jazz bands in North America. Its goals are to disseminate Duke Ellington compositions to high school jazz bands, encourage the study and performance of Ellington's music, and foster mentoring relationships between students and professional musicians. *Essentially Ellington* was introduced in 1996, has expanded every year, and is now open to every high school jazz band in the United States and Canada. Each year, Jazz at Lincoln Center produces original-arrangement scores of several Ellington works, which are sent along with other educational materials to all eligible bands expressing interest in the program. Bands can submit audition tapes of their performance of these works either for competition or "for comments only." Each band that submits a tape receives numerical and written feedback. From the competing bands, 15 bands are selected as finalists and receive free in-school workshops with J@LC musicians. *Essentially Ellington* culminates in New York City with a multiday festival comprised of master classes, a combo showcase, live competition, and a concert at Avery Fisher Hall featuring the top-placing bands, Artistic Director Wynton Marsalis, and the Lincoln Center Jazz Orchestra.

For more information about *Essentially Ellington*, please contact Jazz at Lincoln Center Education Department, 33 W. 60th Street, New York, NY 10023, (212) 258-9800 (phone), (212) 258-9900 (fax), or ee@jazzatlincolncenter.org (e-mail).

JAZZ AT LINCOLN CENTER

Jazz at Lincoln Center is the world's largest not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center 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 education, performance, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, a weekly national radio program, television broadcasts, 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, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, Jazz at Lincoln Center will produce more than 450 events during its 2000–01 season. Currently, Jazz at Lincoln Center is building its new home—Frederick P. Rose Hall—the first-ever education, performance, and broadcast facility devoted to jazz, slated to open during the 2003–04 season.

Alfred Publishing Co. is the official print publisher for Jazz at Lincoln Center.

Med. swing ♩ = 180

PERDIDO

By H.J. Lengsfelder, Ervin Drake and Juan Tizol
Arranged by Duke Ellington
Transcribed by David Berger

A

Reeds 1 Alto Sax *mf*

2 Alto Sax *mf*

3 Clarinet *mf*

4 Tenor Sax *mf*

5 Baritone Sax *mf*

Trumpets 1 Plunger *mf* wa o + o + o

2 *mf* wa o + o + o

3 Opt. Flugelhorn or Cornet

4

Trombones 1 Plunger *mf* wa o + o + o

2 Plunger *mf* wa o + o + o

3 Opt. Valve Plunger *mf* wa o + o + o

Piano

Bass *mf* Cm7 F7 Bb Cm7 F7 Bb

Drums *mf*

Perdido

C

This musical score is for the jazz standard "Perdido" in 4/4 time, marked with a common time signature (C). The score is arranged for a big band and includes parts for Alto saxophone (two staves), Clarinet, Tenor saxophone, Baritone saxophone, Trumpets (four staves), Trombones (three staves), Piano, Bass, and Drums. The key signature is one sharp (F#), and the time signature is common time. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the score. The bass line features several chord changes: E7, A7, D7, G7, D7, G7, C7, and F7. The drum part includes a steady bass drum pattern and a snare pattern with accents.

Perdido

D

This musical score is for the piece "Perdido" and is marked with a "D" time signature. It features a full band arrangement with the following parts:

- Alto:** Two staves with a melodic line.
- Tenor:** One staff with a melodic line.
- Bari:** One staff with a melodic line.
- Tpt. 1-4:** Four staves for trumpets. The first two staves have lyrics "wa o +" written above the notes.
- Tbn. 1-3:** Three staves for trombones. The first two staves have lyrics "wa o +" written above the notes.
- Pno.:** Piano accompaniment with treble and bass clefs.
- Bass:** Bass line with a walking bass pattern. Chord symbols Cm7, F7, Bb, Cm7, F7, and Bb are indicated above the staff.
- Dr.:** Drum part with a steady rhythmic pattern.

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Perdido

E

This musical score is for the piece "Perdido" and is page 5 of the score. It features a variety of instruments and parts:

- Alto:** Two staves, both starting with a *mp* dynamic. The melody is primarily in the right hand.
- Tenor:** One staff, starting with a *mp* dynamic. The melody is primarily in the right hand.
- Bari:** One staff, starting with a *mp* dynamic. The melody is primarily in the right hand.
- Tpt. 1 & 2:** Two staves, both are blank, indicating they are silent for this section.
- Tbn. 1, 2 & 3:** Three staves, all are blank, indicating they are silent for this section.
- Pno.:** Two staves, both are blank, indicating they are silent for this section.
- Bass:** One staff, featuring a walking bass line with various chords: Cm7, F7, Bb, Cm7, F7, Bb. The melody is in the right hand.
- Dr.:** One staff, featuring a simple drum pattern with *mp* dynamics. The pattern consists of quarter notes and rests.

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Perdido

F

This musical score is for the piece "Perdido" and is marked with a rehearsal symbol "F" in a box. The score is arranged for a jazz ensemble and includes the following parts:

- Alto:** Two staves, both starting with a *mp* dynamic marking. The melody is primarily in the right hand.
- Tenor:** One staff, starting with a *mp* dynamic marking. The melody is primarily in the right hand.
- Bari:** One staff, starting with a *mp* dynamic marking. The melody is primarily in the right hand.
- Tpt. 1 & 2:** Two staves, both of which are mostly empty, indicating that the trumpets are silent for this section.
- Tbn. 1, 2, & 3:** Three staves, all of which are mostly empty, indicating that the trombones are silent for this section.
- Pno.:** Two staves. The right hand contains chords and some melodic fragments, while the left hand provides a bass line. Dynamics include *mf*. Chord symbols above the staff include Cm7, F7, Bb, and Bb7.
- Bass:** One staff with a bass line. Chord symbols above the staff include Cm7, F7, Bb, Cm7, F7, and Bb.
- Dr.:** One staff with a drum pattern consisting of eighth and sixteenth notes, with occasional rests.

A large, diagonal red watermark is overlaid across the entire page, reading "Preview Only! Requires Purchase".

Perdido

G

This musical score is for the piece "Perdido" and is marked with a "G" in a box at the top left. The score is arranged for a big band and includes parts for Alto (two staves), Clarinet (Clar.), Tenor (Tenor), Bari (Baritone), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Piano (Pno.), Bass, and Drums (Dr.). The key signature is one sharp (F#) and the time signature is 4/4. The score features various chord markings: E7, A7, D7, G7, C7, F7, and B°. There are also triplets and rests indicated throughout the score. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

Perdido

H

This musical score is for the piece "Perdido" and is marked with a rehearsal sign "H". It features a variety of instruments and parts:

- Vocalists:** Alto (two parts), Tenor, and Bari. The vocal parts begin with a *mp* (mezzo-piano) dynamic. The Alto parts have a melodic line with eighth and sixteenth notes. The Tenor and Bari parts provide harmonic support with chords and single notes.
- Instrumental Sections:**
 - Tpt. 1 & 2:** Trumpets 1 and 2. Part 1 has a melodic line with triplets and slurs. Part 2 is mostly silent.
 - Tbn. 1, 2, & 3:** Trombones 1, 2, and 3. All parts are silent throughout this section.
 - Pno. (Piano):** The piano part includes a complex melodic line in the right hand and a bass line in the left hand. It features several chords: Cm7, F7, Bb, B°, Cm7, F7, Bb, and B°. There are also triplets and slurs in the right hand.
 - Bass:** The bass line provides a steady accompaniment with eighth notes and rests.
 - Dr. (Drums):** The drum part features a consistent rhythmic pattern of eighth notes.

The score is overlaid with a large, diagonal red watermark that reads "Preview Only! Requires Purchase".

Perdido

I

The musical score for 'Perdido' on page 9 is arranged for a jazz ensemble. It features the following parts and dynamics:

- Alto:** Two staves, both playing a melodic line with dynamics *mf* and *p*.
- Tenor:** One staff, playing a melodic line with dynamics *mf* and *p*.
- Bari:** One staff, playing a melodic line with dynamics *mf* and *p*.
- Tpt. 1 & 2:** Two staves, both are silent.
- Tbn. 1 & 2 & 3:** Three staves, all are silent.
- Pno.:** Two staves, playing chords and accompaniment. Chords include Cm7, F7, Bb, B°, Cm7, F7, and Bb.
- Bass:** One staff, playing a walking bass line with notes corresponding to the piano chords.
- Dr.:** One staff, playing a rhythmic pattern with accents.

A large red watermark is overlaid diagonally across the page, reading "Preview Only - Legal Use Requires Purchase".

Perdido

J

The musical score for 'Perdido' is arranged for a big band. It features the following parts and markings:

- Alto:** Two staves with dynamics *mf* and *p*.
- Tenor:** One staff with dynamics *mf* and *p*.
- Bari:** One staff with dynamics *mf* and *p*.
- Tpt. 1:** Three staves (1, 2, 3) with no notes.
- Tbn. 1:** Three staves (1, 2, 3) with no notes.
- Pno.:** Two staves with chords: Cm7, F7, Bb, Cm7, F7, Bb, Eb7.
- Bass:** One staff with chords: Cm7, F7, Bb, Cm7, F7, Bb.
- Dr.:** One staff with a drum pattern and dynamic markings *2*.

Chord progressions for Tpt. 3 and Pno. are: Dm7, G7, C, Dm7, G7, C, F7.

K

This musical score is for the jazz standard "Perdido". It features a full band arrangement with the following parts:

- Alto:** Two staves, both marked with a forte (*f*) dynamic. The melody is primarily eighth-note based.
- Clarinet:** One staff, currently silent.
- Tenor:** One staff, marked with a forte (*f*) dynamic.
- Bari:** One staff, marked with a forte (*f*) dynamic.
- Tpt. 1:** Two staves, currently silent.
- Tpt. 2:** One staff, currently silent.
- Tbn. 1:** Three staves, currently silent.
- Pno.:** Two staves. The right hand plays chords and the left hand plays bass lines. Chords include D9, G9, C9, and F7⁺⁹/₊₅. A final chord is marked 8va₁.
- Bass:** One staff. Chords include D7, G7, C7, and F7.
- Dr.:** One staff. Features a steady eighth-note pattern with occasional accents and a double bar line with a repeat sign.

The score includes various musical notations such as triplets, slurs, and dynamic markings. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

Perdido

L

Alto

Alto

Clar.

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Dr.

The musical score is arranged in a standard orchestral layout. The top five staves are for woodwinds: two Alto saxophones, Clarinet, Tenor saxophone, and Baritone saxophone. The next four staves are for brass: Trumpets 1, 2, 3, and 4. Below these are three staves for Trombones 1, 2, and 3. The piano accompaniment consists of a grand piano (Pno.) and a double bass (Bass). The drum set (Dr.) is shown at the bottom. The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The woodwinds and saxophones play a melodic line with dynamics ranging from *mf* to *p*. The piano part includes chords such as Cm7, F7, and Bb. The bass line provides a steady accompaniment. The drum set plays a characteristic 'Perdido' rhythm. A large, diagonal watermark reading 'Preview - Legal Use - Requitos Putschase' is overlaid on the entire page.

M

Alto

Alto

Clar.

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Dr.

Trade one's w/Drs. & Pno.
Dm7

f Dbl. tongue

C

Dm7

C

F7

Bb

F7

Bb

Cm7

F7

Bb

Cm7

F7

Bb

N

Alto

Alto

Clar.

Tenor

Bari.

Tpt. 1

2

3

4

Tbn. 1

2

3

Pno.

Bass

Dr.

The musical score is arranged in a standard orchestral layout. The woodwind section includes two Alto saxophones, Clarinet, Tenor saxophone, and Baritone saxophone. The brass section consists of four Trumpets (1-4) and three Trombones (1-3). The keyboard section includes Piano and Bass. The percussion section includes Drums. The score features various musical notations such as clefs, key signatures, time signatures, and dynamic markings. A large red watermark is overlaid diagonally across the page, reading "Preview Only" and "Legal Use Requires Purchase".

0

This musical score is for the piece 'Perdido' and is page 15 of the score. It features a variety of instruments including Alto, Clarinet, Tenor, Bari, Trumpets (Tpt. 1 and 2), Trombones (Tbn. 1, 2, and 3), Piano (Pno.), Bass, and Drums (Dr.). The score is written in 4/4 time and includes a large red watermark that reads 'Preview Only - Legal Use Requires Purchase'. The music includes various chords such as E7, A7, D7, G7, C7, and F7, and features complex rhythmic patterns, particularly in the piano and drum parts.

P

Musical score for the piece "Perdido" on page 16. The score is arranged for a large ensemble including Alto, Clarinet, Tenor, Bari., Tpt. 1 & 2, Tbn. 1 & 2 & 3, Pno., Bass, and Dr. The music is in 4/4 time and features various chords and rhythmic patterns. A large red watermark "Preview Only" is overlaid on the score.

Chords and notes visible in the score include:

- Alto: Rest
- Clarinet: Rest
- Tenor: Rest
- Bari.: Rest
- Tpt. 1: Rest
- Tpt. 2: Rest
- Tbn. 1: Rest
- Tbn. 2: Rest
- Tbn. 3: Rest
- Pno.: F7, Bb, F7, (Bbm)
- Bass: Cm7, F7, Bb, Cm7, F7, Bb
- Dr.: Rhythmic pattern with x marks

Q

This musical score is for the jazz standard "Perdido". It features a full band arrangement with the following parts:

- Alto:** Two staves, both containing whole rests.
- Clarinet:** One staff containing whole rests.
- Tenor:** One staff containing whole rests.
- Bari:** One staff containing whole rests.
- Tpt. 1 & 2:** Two staves, both containing whole rests.
- Tbn. 1 & 2 & 3:** Three staves in bass clef. Each staff begins with "open" and "mf". They play a rhythmic pattern of eighth notes and quarter notes.
- Pno.:** Piano part in grand staff. The right hand plays chords (Cm7, F7, Bb) and the left hand plays a bass line. Chords are labeled above the staff.
- Bass:** Bass line in bass clef, playing a walking bass line with eighth notes.
- Dr.:** Drum part in bass clef, featuring a consistent eighth-note pattern with accents.

Chord progressions for the piano and bass parts are: Cm7, F7, Bb, Cm7, F7, Bb.

Perdido

R

This musical score is for the piece "Perdido" and is arranged for a big band. The instrumentation includes Alto (two staves), Clarinet, Tenor, Bari., Trumpet 1 & 2 (two staves), Trumpet 3, Trombone 1 & 2 & 3 (three staves), Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one flat (Bb). A rehearsal mark 'R' is located at the beginning of the score. The piano part features a series of chords: Cm7, F7, Bb, Cm7, F7, and Bb. The bass part follows a similar harmonic structure. The drum part is marked *mp* and features a steady pattern of eighth notes. A large red watermark reading "Preview Only" is overlaid diagonally across the entire page.

S

This musical score is for the piece "Perdido" and is page 19 of a larger document. It features a full band arrangement with the following parts:

- Alto:** Two staves, both currently blank.
- Clarinet:** One staff, currently blank.
- Tenor:** One staff, currently blank.
- Bari.:** One staff, currently blank.
- Tpt. 1:** Two staves, both currently blank.
- Tpt. 2:** One staff, currently blank.
- Tpt. 3:** One staff with musical notation, including triplets and slurs. Chord markings above the staff include E7, A7, D7, and G7.
- Tbn. 1:** One staff, currently blank.
- Tbn. 2:** One staff, currently blank.
- Tbn. 3:** One staff, currently blank.
- Pno.:** Two staves with musical notation. Chord markings above the staves include D7, G7, C7, and F7.
- Bass:** One staff with musical notation. Chord markings above the staff include D7, G7, C7, and F7.
- Dr.:** One staff with drum notation, including various rhythmic patterns and triplets.

A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page, and "Legal Use Requires Purchase" is written below it.

Perdido

T

This musical score is for the piece "Perdido" and includes parts for Alto, Tenor, Bari., Tpt. 1, 2, 3, 4, Tbn. 1, 2, 3, Pno., Bass, and Dr. The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page. The Alto, Tenor, Bari., and Tpt. 1 parts are mostly silent, with some notes appearing at the end of the page. The Tpt. 2 part has a "plunger" marking. The Tbn. 1, 2, and 3 parts play a rhythmic pattern of eighth notes, starting with a "mf" dynamic. The Pno. part features a series of chords: Cm7, F7, Bb, Cm7, F7, Bb. The Bass part plays a steady eighth-note line with the same chord changes. The Dr. part plays a consistent eighth-note pattern, with a "mf" dynamic marking at the end.

U

This musical score is for the piece "Perdido" and is marked with a "U" in a box. It features a large red watermark that reads "Preview Requires Purchase". The score is arranged for a jazz ensemble and includes the following parts:

- Alto:** Two staves, both in treble clef with a key signature of one sharp (F#).
- Clarinet:** Treble clef, one sharp key signature.
- Tenor:** Treble clef, one sharp key signature.
- Bari.:** Treble clef, one sharp key signature.
- Tpt. 1 & 2:** Treble clef, one sharp key signature.
- Tbn. 1 & 2:** Bass clef, two flats key signature (Bb).
- Pno.:** Grand staff (treble and bass clefs), two flats key signature.
- Bass:** Bass clef, two flats key signature.
- Dr.:** Drum set notation.

The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are provided for the piano and bass parts, including Cm7, F7, Bb, and C#°. The drum part features a pattern of eighth notes and rests, with a dynamic marking of *f* (forte).

Perdido

V

This musical score is for the piece "Perdido" and is marked with a Roman numeral V in a box. The score is arranged for a large ensemble and includes the following parts:

- Alto:** Two staves, both in treble clef with a key signature of one sharp (F#).
- Clar.:** Treble clef, one sharp key signature.
- Tenor:** Treble clef, one sharp key signature.
- Bari.:** Treble clef, one sharp key signature.
- Tpt. 1 & 2:** Treble clef, one sharp key signature.
- Tbn. 1 & 2:** Bass clef, two flats key signature (Bb).
- Pno.:** Grand staff (treble and bass clefs), two flats key signature.
- Bass:** Bass clef, two flats key signature.
- Dr.:** Drum set notation.

The score contains various musical notations including notes, rests, slurs, and dynamic markings. Chord symbols are present: Cm7, F7, Bb, and B°.

A large, diagonal red watermark is overlaid across the entire page, reading "Preview Only Requires Purchase".

This musical score is for the jazz standard "Perdido". It is arranged for a big band and includes parts for Alto saxophone (two staves), Clarinet, Tenor saxophone, Baritone saxophone, Trumpets (1 and 2), Trombones (1 and 2), Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the page. The piano part includes chord changes: Cm7, F7, and Bb. The bass part includes a triplet of eighth notes. The drum part features a steady eighth-note pattern.

Perdido

W

This musical score is for the piece "Perdido" and is marked with a "W" in a box at the top left. The score is arranged for a large ensemble, including vocalists and various instruments. The vocal parts are for Alto, Tenor, and Bari. The instrumental parts include Clarinet (Clar.), Trumpets 1 and 2 (Tpt. 1, 2), Trombones 1, 2, and 3 (Tbn. 1, 2, 3), Piano (Pno.), Bass, and Drums (Dr.). The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark, "Preview Requires Purchase", is overlaid diagonally across the entire page. The piano part includes chord markings such as D7, G7, C7, F7, and B°. The bass part includes chord markings D7, G7, C7, and F7. The drum part starts with a *mf* dynamic and features a pattern of eighth notes in the first few measures, followed by rests and then a more complex pattern of eighth notes.

X

This musical score is for the jazz standard "Perdido". It is arranged for a big band and includes parts for Alto saxophone, Clarinet, Tenor saxophone, Baritone saxophone, Trumpets 1 and 2, Trombones 1, 2, and 3, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A box with the letter 'X' is located at the top left. The piano part includes chord symbols: Cm7, F7, Bb, B°, Cm7, F7, Bb, and Bb9-5. The bass part includes chord symbols: Cm7, F7, Bb, Cm7, F7, Bb, and Bb9-5. The drum part starts with a dynamic marking of *f* and includes various rhythmic patterns. A large red watermark reading "Legal User Require Purchase" is overlaid diagonally across the entire page.

Y

This musical score is for the jazz standard "Perdido". It is arranged for a big band and includes parts for the following instruments: Alto (two staves), Clarinet, Tenor, Bari, Trumpets (1-4), Trombones (1-3), Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A rehearsal mark 'Y' is located at the beginning of the first staff. The piano part includes a C7-5 chord and a Bb9-5 chord. The drum part features a steady bass drum pattern with snare accents. A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the entire page.

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