

ESSENTIAL *Jazz* EDITIONS  
SET #3: MUSIC OF THE 1930S

# For Dancers Only

COMPOSED AND ARRANGED BY SY OLIVER  
AS RECORDED BY

JIMMIE LUNCHEFORD & HIS ORCHESTRA, 1937

## Instrumentation

Reed 1: Alto Saxophone	Trombone 1
Reed 2: Alto Saxophone	Trombone 2
Reed 3: Alto Saxophone	Trombone 3
Reed 4: Tenor Saxophone	Guitar
Reed 5: Baritone Saxophone	Piano
Trumpet 1	Bass
Trumpet 2	Drums
Trumpet 3	



\$8.00  
In USA  
EJEM01002C

Printed in USA

A. Sax 1  
 A. Sax 2  
 A. Sax 3  
 T. Sax  
 Bari. Sax  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Trbn. 1  
 Trbn. 2  
 Trbn. 3  
 Chr.  
 Pno.  
 Bass  
 Drums

Chords: A6, Bbm7, Eb7, A6, A7, D6, D°7, A6, Fm7, Bb7, Eb7, A6, Fm7, Bb7, Eb7, A6, Fm7, Bb7, A6

Instructions: 1/2 Plunger

Measure numbers: 67, 68, 69, 70, 71, 72, 73, 74, 75



51 52 53 54 55 56 57 58

49

The musical score is arranged in a standard ensemble format with the following parts from top to bottom:

- Sax 1**: First saxophone part, featuring melodic lines with slurs and dynamic markings.
- Sax 2**: Second saxophone part, mirroring the first with some variations.
- Sax 3**: Third saxophone part, providing harmonic support.
- T. Sax**: Tenor saxophone part.
- Trpt 1**: First trumpet part.
- Trpt 2**: Second trumpet part.
- Trpt 3**: Third trumpet part.
- Tbn 1**: First trombone part.
- Tbn 2**: Second trombone part.
- Tbn 3**: Third trombone part.
- Gtr.**: Guitar part, including chord symbols like A6, F7, Bb7, Eb7, D5, and A6.
- Pho.**: Piano part, including chord symbols like A6, F7, Bb7, Eb7, D5, and A6.
- Bass**: Bass line, including chord symbols like A6, F7, Bb7, Eb7, D5, and A6.
- Drums**: Drum part, including measures 43, 44, 45, 46, 47, 48, 49, and 50.

Measure 49 contains a **Solo** section for the trumpet parts, marked with *mf*. The score concludes in measure 50 with various chord symbols and rhythmic patterns.

This musical score is for a conductor, covering measures 35 through 42. It is arranged for a big band and includes parts for the following instruments:

- Saxophones:** Sax 1, Sax 2, Sax 3, and Alto Sax (ari. Sax).
- Trumpets:** Tpt 1, Tpt 2, and Tpt 3.
- Trombones:** Tbn 1, Tbn 2, and Tbn 3.
- Piano (Pno.)**
- Bass**
- Drums**

The score includes various musical notations such as notes, rests, and dynamic markings. A specific instruction for the drums is "> Splash" at measure 37. A rehearsal mark "41" is placed above the Sax 1 staff at the beginning of measure 41. The bottom of the page contains the text "collector's piece from swingarchive.com -for private use-".

Conductor - 4

For Dancers Only

The score is arranged in a standard jazz ensemble format. The parts include:

- Saxophones:** 1st Sax (Sax 1), 2nd Sax (Sax 2), 3rd Sax (Sax 3), and Alto Sax.
- Trumpets:** Tpt. 1, Tpt. 2, and Tpt. 3.
- Trombones:** Tbn. 1, Tbn. 2, and Tbn. 3.
- Keyboard:** Piano (Pno.) and Bass.
- Drums:** Drums.

Measure numbers 27, 28, 29, 30, 31, 32, 33, and 34 are indicated at the bottom of the score. Chord symbols are written above the piano and bass staves. A solo section for the saxophones begins at measure 32, marked with a 'Solo' instruction and a '4 Reel' annotation. The tempo/style marking 'H.H. Loose' is also present.

23 (Solo 2nd time)

For Dancers Only

C6 / C7 / F6 / F#m / C6 / A#m7 / D7 / G7

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Git.

Pno.

Bass

Drums

Musical notation for A. Sax 1, including notes and rests.

Musical notation for A. Sax 2, including notes and rests.

Musical notation for A. Sax 3, including notes and rests.

Musical notation for T. Sax, including notes and rests.

Musical notation for Bari. Sax, including notes and rests.

Musical notation for Tpt. 1, including notes and rests.

Musical notation for Tpt. 2, including notes and rests.

Musical notation for Tpt. 3, including notes and rests.

Musical notation for Tbn. 1, including notes and rests.

Musical notation for Tbn. 2, including notes and rests.

Musical notation for Tbn. 3, including notes and rests.

Musical notation for Git., including notes and rests.

Musical notation for Pno., including notes and rests.

Musical notation for Bass, including notes and rests.

Musical notation for Drums, including notes and rests.



This page of a musical score, numbered 13, is designated for the conductor. It features ten staves for various instruments and one for the drums. The instruments are: A. Sax 1, A. Sax 2, A. Sax 3, T. Sax, Bari. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Gtr., Pno., Bass, and Drums. The score is written in 4/4 time with a key signature of one flat. The saxophone parts (A. Sax 1-3, T. Sax, Bari. Sax) play a melodic line starting with a *mf* dynamic. The trumpet and trombone parts (Tpt. 1-3, Tbn. 1-3) are marked *(lay back)*. The guitar part (Gtr.) features a complex rhythmic pattern with chords including Eb6, Eb7, Ab6, A°7 Eb6, F7, Eb6, Cm7, Eb6, Ab6, Ab6 A°7, Eb6, Cm7, F7, Eb6, and Cm7. The piano part (Pno.) has a similar complex rhythmic pattern with chords including Eb6, Eb7, Ab6, A°7 Eb6, F7, Eb6, Cm7, Eb6, Ab6, Ab6 A°7, Eb6, Cm7, F7, Eb6, and Cm7. The bass part (Bass) features a complex rhythmic pattern with chords including Eb6, Eb7, Ab6, A°7 Eb6, F7, Eb6, Cm7, Eb6, Ab6, Ab6 A°7, Eb6, Cm7, F7, Eb6, and Cm7. The drum part (Drums) is marked *L.H. Loose* and features a complex rhythmic pattern with chords including Eb6, Eb7, Ab6, A°7 Eb6, F7, Eb6, Cm7, Eb6, Ab6, Ab6 A°7, Eb6, Cm7, F7, Eb6, and Cm7. A *mf* dynamic is indicated at the beginning of the drum part. A *8th 2nd time* marking is present in the Tbn. 3 part. The page number 13 is located in the top right corner.

# FOR DANCERS ONLY

By DON RAY, VICTOR SCHOEN  
and SY OLIVER  
Transcribed by BRENT WALLARAB

The musical score is arranged in a standard orchestral format with the conductor's part at the top. The instruments listed on the left are: 1st Eb Alto Saxophone, 2nd Eb Alto Saxophone, 1st Eb Alto Saxophone, Bb Tenor Saxophone, Bb Tenor Saxophone, 3rd Baritone Saxophone, 1st Bb Trumpet, 2nd Bb Trumpet, 3rd Bb Trumpet, 1st Trombone, 2nd Trombone, 3rd Trombone, Guitar, Piano, Bass, and Drums. The score consists of 8 measures. The conductor's part includes a 'Rim Shot' in measure 4 and 'H.H. Loose' in measure 5. The saxophone parts feature melodic lines with dynamics like *mf* and *mp*. The trumpet and trombone parts include 'tap back' markings. The guitar part shows a sequence of chords: Eb6, Eb7, Ab6, A°7, Eb6, E7, F7, F7(b5), Bb7, and Cm7. The piano part includes chords: Eb6, Eb7, Ab6, A°7, Eb6, E7, F7, F7(b5), Bb7, and Cm7. The bass part includes chords: Eb6, Eb7, Ab6, A°7, Eb6, E7, F7, F7(b5), Bb7, and Cm7. The drum part includes 'Rim Shot' and 'H.H. Loose' markings.

## **Jazz at Lincoln Center**

Wynton Marsalis, Artistic Director  
Laura Johnson, Director of Education and Performance  
33 West 60th Street, 11th Floor  
New York, NY 10023-7999  
212/258-9800  
www.jazzatlincolncenter.org

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 and President & CEO Hughlyn F. Pierce, Jazz at Lincoln Center produces more than 400 events each 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 in fall 2004.

## **Smithsonian Institution**

### **National Museum of American History Smithsonian Jazz Masterworks Orchestra**

David N. Baker, Artistic and Musical Director  
James Zimmerman, Executive Director  
Kenneth Kimery, Producer  
14th & Constitution Ave., NW  
Washington, D.C. 20560-0616  
202/633-9164

The Smithsonian Institution, the world's largest museum, education, and research complex, comprises 16 museums, the National Zoo, and research facilities and hosts 30 million visitors a year. In 1971, the Smithsonian established a presence in jazz that has grown to become one of the world's most comprehensive set of jazz programs. The National Museum of American History holds major collections of jazz memorabilia, artifacts, and oral histories, including famous icons such as Dizzy Gillespie's trumpet and the 200,000-page Duke Ellington archive. The museum's resident jazz band, the Smithsonian Jazz Masterworks Orchestra, under Artistic and Musical Director David N. Baker, tours nationally and internationally, conducts educational programs, and is heard on the "Jazz Smithsonian" public radio series. The Smithsonian mounts exhibitions and traveling exhibitions on jazz and produces historical recordings, video programs, books, music editions, Web sites, and educational projects on jazz. The Smithsonian also undertakes research projects in jazz and offers fellowships for research in its holdings.

## **Library of Congress**

Music Division  
Jon Newsom, Chief  
1st and Independence Ave., SE  
Washington, D.C. 20540-4710  
202/707-5503

In its historic role as depository for all copyrighted works, the Library of Congress is probably the oldest collector of jazz documents. In addition to its collections of manuscripts and printed music registered for copyright, the Library of Congress has sound recordings in all formats, including the famous oral history of Jelly Roll Morton made at the Library. Since then, it has acquired an extensive archive of commercial disks as well as unique broadcast and studio recordings, which have been augmented by recordings of performances sponsored by the Library. Its jazz archives—which have been augmented in recent years by gifts from Ella Fitzgerald and Gerry Mulligan of their complete manuscripts, and purchases of the archives of bassist/composer Charles Mingus, photographer William Gottlieb, and Ellington recording collector Jerry Valburn—now comprise one of the most important collections of jazz documents anywhere.

operas of Puccini or the writings of Shakespeare and requires the same dedication if the performances are to come off well. The challenge is to find a way to blend your own conception with the original and come up with something that works in today's context.

## Notes for the Performer

By BRENT WALLARAB

This piece fully illustrates the unique Lunceford style. Note that articulation and phrasing are tremendously important to the success of the piece. The use of a wide range of dynamics is also essential in realizing the piece's magic. Brass, especially at ms. 5-12, 13-22 (trumpets), ms. 23-32 (trombones), and ms. 35-36 (all brass), should pay strict attention to the articulation because it is a different style of big band phrasing than what is most common today. It is somewhat clipped but, when done correctly, swings like crazy. It is absolutely crucial to listen to the original recording to understand the correct phrasing.

Sy Oliver was one of the top arrangers in jazz. He became famous among musicians for his work with the Jimmie Lunceford band and was eventually lured away from Lunceford by Tommy Dorsey. Although the Lunceford band was in existence for many years before Sy Oliver joined as trumpeter and arranger, it was Oliver's contributions that created the recognizable Lunceford sound. One of the characteristics of this sound was to occasionally separate the eighth notes (ms. 5, 7, 9, 11). At ms. 5, 9, 15, and 19, the ensemble lays back a bit, creating a subtle but intense rhythmic effect. This cannot be notated, so be sure to listen carefully to the original recording.

When listening to recordings of the great big bands, notice how each band projects energy, swing, and drive through playing that is utterly relaxed. A band doesn't project energy through volume alone, but through relaxed precision. Although many musicians display great fears of technical virtuosity, the highest form of virtuosity is tight rhythmic phrasing, beauty of tone, articulation, nuance, and phrasing. "For Dancers Only" must be played with precision and with a deep sense of rhythm by all of the musicians in the band. Avoid playing heavily.

Lunceford's orchestra was a great dance band; they understood the significance of tempo. Although this piece can hold up under many different tempos, it is best played at the metronomical marking indicated.

The drummer must also study the original recording. The style in which Jimmy Crawford played was so unique that it cannot be done justice by notation. Part of the Lunceford sound was the implication of a two-beat feel at various times. This was partly achieved by having the bass accent beats 1 and 3 while the drums emphasized 2 and 4 (ms. 23-32). Crawford also shows us that a great drummer projects energy not through volume but through a deep understanding of swing.

Paul Webster was a trumpeter with amazing technique and range; he was very influential during his time. Please note that it is acceptable to play the transcribed solo (ms. 48-64) down an octave or for the player to improvise his or her own solo. It is important to understand that although Webster's solo uses the highest range of the trumpet, what makes the solo significant is his great rhythm and melodicism.

Another great arranger, Eddie Durham, played trombone and guitar in the Lunceford band during this time. The third trombone part on this arrangement was almost certainly played by Durham since we hear some very low pedal tones, especially the second time through m. 13. This was something Durham did occasionally in both the Lunceford band and the Count Basie Orchestra, even though the arranger most likely did not write these parts this low. Since he played trombone on this recording, there would have been no rhythm guitar, but a part has been included.

Whenever possible, trombonists should try to play this music on smaller-bore trombones as opposed to the large symphonic horns common today. There is simply too large a tonal gap between the trumpets and large-bore trombones for the bass section to have a tight, cohesive sound. Small-bore trombones are closer in size to the trumpets, making for a much better blend.

The bassist should strive to play as acoustically as possible. Much of the strong sense of rhythm in this arrangement comes from the energy of the bassist pulling the strings. Remember, the bass is part of the rhythm section.

The ultimate vehicle for jazz during this era was the big band, which offered an unprecedented opportunity to blend improvisation and composition into a cohesive, yet fluid, medium. The successful marriage of composition and improvisation depends on the soloist's ability to create within the framework designed by the composer/arranger. The more he or she can relate to what came before, what is coming afterward, and what is going on in the background, the better the solo will be. The soloist must draw upon his or her own creativity and find a distinct musical voice, all while making adjustments for the specific context. In this sense, jazz is the aural equivalent of the American Constitution. As John Kouwenhoven wrote in his classic book of essays, *The Bear Came by the Highway*, the sense of improvisation that the Amendments bring to the Constitution has an equivalent in the spontaneous shifts of form available to the jazz ensemble. Various sections of a composition can be reordered, extended, shortened, and elaborated on as the moment dictates. This is why the big band is often viewed as the ultimate ensemble for jazz. At the drop of a hat, it can swiftly rebuild itself from a solo instrument into any number of different instrumental configurations, and throughout the ensemble it is supported by the strength of the composition at hand. The masters represented in the *Essential Jazz Editions* managed to strike this all-too-elusive balance between composition and improvisation that delineates the exclusive province of jazz.

The challenge in addressing this classic repertory today is to honor the essence of the original without stifling one's contemporary artistic identity. Just as literature students return again and again to Shakespeare, let's use this text to get a grounding on where we have been and where we are going. Above all, make it come alive as the relevant, swinging object it is.

## For Dancers Only

By LOREN SCHOENBERG

It would be hard to come up with a piece of music that better represents the essence of the big band era than this medium-tempo swinger composed and arranged by Sy Oliver. The title places its primacy right on the dancers, whose symbiotic relationship with the best bands of the day resulted in a flowering of vernacular culture that, in the early twenty-first century, remains unsurpassed. The right-in-the-pocket medium tempo is rarely heard anymore in jazz, and to capture the urgency and swing of the original at this seemingly easy but hard-to-swing tempo is one of the great challenges of performing this piece.

Battles of the bands became a convention during the Swing Era, and the one band musicians never wanted to face in such a conflagration was Jimmie Lunceford's. The reason was clear: no other organization had their unbeatable combination of showmanship, musicianship, and popular appeal.

The real hero behind any band is the man who actually writes the music, and the prime architect of this band's laid-back style was Melvin "Sy" Oliver. As he told Stanley Dance in *The Swing Era*: "In the way he combined things, Lunceford had something no other Negro band ever had. It was an interesting band for musicians, and an interesting band for non-musicians. That's why he had such a following." It wasn't just the brilliant arrangements and playing that stunned the listeners—the band was something to behold. The lead saxophonist in the band for many years was Willie Smith, who told Dance: "We used to go to rehearsals and rehearse bows. We didn't take our horns. We had four different bows—a regular bow, a serpentine bow, and so on—and they'd call out a number for which one they wanted you to do. When we did a glee club number, we had a diagram showing how to get out of your seat and down to your spot on the stage without bumping into or crossing in front of anyone." There were other bands that also had elaborate stage routines, but the significant thing about the Lunceford band was the truly marvelous music they made while doing all of this running around. They were famous for their two-beat style, which gave them a more

relaxed and loping sound than most of the other swing bands of the day.

Behind all of this discipline was Lunceford himself. After earning a bachelor of music degree from Fisk University, Lunceford took a job as a high school music and athletic instructor in Memphis, Tennessee. He organized a professional band made up of many of his students, and they played the summer seasons at various local resorts. By 1929, they had achieved enough of a reputation to start working full time, and this led them to residences in Cleveland, Ohio, and Buffalo, New York. Yet hard times lay ahead for the band. As Smith related, "It got so bad after two or three months [in Cleveland] that we came as close to starving as anyone ever did. Our regular meal was a glass of milk and a piece of raisin cake, which is why I don't like raisin cake to this day! Sometimes we had only a handful of peanuts from a machine for breakfast and dinner. But we were a bunch of friends and didn't care." It was this bonhomie that enabled the band, when they finally did make it a few years later, to play with that special groove and security that can only come from a group that has become a family. And ultimately, it was the breakup of that familial feeling that spelled the end of the band's ascendancy.

Their first crack at New York came in September 1933 with an engagement at Harlem's Lafayette Theater. It was anything but a success, as the band was unprepared for the combination of sight-reading and general savoir faire needed to play a show at a major venue in the Big Apple. So they went right back out on the road and got their act together (one suspects that the teacher in Lunceford came to rescue at moments like this). When they returned to New York to open at the Cotton Club in January 1934, they were finally ready for the big time. Within a year, the Lunceford band had a new recording contract with Decca Records, was set to appear in a Warner Bros. short film, and had many lucrative theater tours on the books.

"For Dancers Only" was recorded in 1937, at the crest of the band's early period; there is still a homemade sound to the ensemble that would be replaced in a couple of years with an almost uncanny perfection. Nonetheless, it is the very human sound of this band that gives the piece its charm. This piece is as much a part of an idiom as the

# For Dancers Only

(SY OLIVER)

AS RECORDED BY  
JIMMIE LUNCEFORD & HIS ORCHESTRA, 1937

## Instrumentation

Reed 1: Alto Saxophone	Trombone 1
Reed 2: Alto Saxophone	Trombone 2
Reed 3: Alto Saxophone	Trombone 3
Reed 4: Tenor Saxophone	Guitar
Reed 5: Baritone Saxophone	Piano
Trumpet 1	Bass
Trumpet 2	Drums
Trumpet 3	

## Original Recording

Recorded by Jimmie Lunceford (director); Sy Oliver, Eddie Tompkins, Paul Webster (trumpets); Elmer Cumberley, Eddie Durham, James "Trummy" Young (trombones); Joe Thomas, Ted Buckner, Earl Carruthers, Dan Grissom, Ed Brown, Willie Smith (reeds); Al Norris (guitar); Edwin Wilcox (piano); Moses Allen (bass); Jimmy Crawford (drums).

Recorded June 15, 1937.

First issued as Decca 1340.

The original recording is currently in print on  
*For Dancers Only: Jimmie Lunceford & His Orchestra*  
(Decca GRD-645).

TRANSCRIPTION AND MUSIC PREPARATION:  
BRENT WALLARAB

Brent Wallarab has been lead trombonist and transcriber for the Smithsonian Jazz Masterworks Orchestra since 1991. He has arranged and transcribed hundreds of pieces for artists such as J.J. Johnson, James Moody, Bobby Short, the Smithsonian Jazz Masterworks Orchestra, the Lincoln Center Jazz Orchestra, the Chicago Jazz Ensemble, and PBS. Wallarab co-leads the Busell-Wallarab Jazz Orchestra based in Indianapolis.

MUSIC EDITOR: DAVID N. BAKER

David N. Baker is internationally renowned as a composer, conductor, performer, author, and educator. He holds the position of Distinguished Professor of Music and Chairman of the Jazz Department at Indiana University School of Music and is the Conductor and Artistic Director of the Smithsonian Jazz Masterworks Orchestra.

TEXT EDITOR: JOHN EDWARD HASSE

John Edward Hasse is Curator of American Music at the Smithsonian Institution's National Museum of American History, a member of the New Orleans Jazz Commission, author of *Beyond Category: The Life and Genius of Duke Ellington*, and editor of *Jazz: The First Century*.

HISTORICAL ESSAYS: LOREN SCHOENBERG

Conductor/saxophonist/author Loren Schoenberg has been heavily involved with jazz repertory since 1979. He has recorded with Benny Goodman, Benny Carter, and John Lewis and conducted the Lincoln Center Jazz Orchestra, the Smithsonian Jazz Masterworks Orchestra, and the American Jazz Orchestra. He currently teaches at The New School, Manhattan School of Music, and The Juilliard Institute for Jazz Studies and is an artistic consultant for Jazz at Lincoln Center.

Text copyright © 2002 Jazz at Lincoln Center and Smithsonian Institution. Printed in USA.

# Music of the 1930s: An Introduction

BY LOREN SCHOENBERG

The 1930s was a time of great change. From the macrocosm of world history to the microcosm of jazz, few decades can rival it in terms of where it began and where it ended. American popular culture was edging toward an all-time high-water mark. In film, radio, popular music, and dance, the quality of sophistication—or better yet, refinement—not only had a chance in the commercial marketplace, but it also actually thrived.

This was a period in which Louis Armstrong's great innovations of the 1920s gradually became the *lingua franca* of both jazz and much of the commercial music of the day. By the end of decade, Armstrong's phrasing (and, by implication, much of his conception) was everywhere, from Bing Crosby to Billie Holiday to Benny Goodman, Duke Ellington, Count Basie, and Glenn Miller. This may sound simplistic, but listen to a handful of commercial recordings from 1929 and compare them with their 1939 counterparts—the evidence is manifest. Although African-American idioms (not just musical, but also cultural) had long been essential to the American identity, the '30s saw them edge closer and closer to the fore where they rightly belonged. The vehicle for this inevitable change was largely Louis Armstrong. The music that he and other African-American artists had created in the '20s was soon to become the preferred mode of expression for multitudes around the world.

During the early '30s, the Casa Loma Orchestra, a Canadian band that played well-rehearsed, swinging (if a bit stiff) big band jazz, struck a resonant chord among American college youth who were hungering for a new sound to differentiate themselves from the previous generation and their music. The response to the Casa Lomans laid the groundwork for the eventual success of Benny Goodman in 1935, which ushered in the Swing Era. One of the side effects was that many of the African-American bands that had helped define the idiom were also financially rewarded, though on a drastically reduced scale.

ESSENTIAL *Jazz* EDITIONS

SET #3: MUSIC OF THE 1930S

# For Dancers Only

COMPOSED AND ARRANGED BY SY OLIVER

AS RECORDED BY

JIMMIE LUNCFORD & HIS ORCHESTRA, 1937

## FULL SCORE

TRANSCRIBED BY BRENT WALLARAB / EDITED BY DAVID N. BAKER

CO-PRODUCED BY JAZZ AT LINCOLN CENTER,  
THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF AMERICAN HISTORY  
AND THE MUSIC DIVISION, LIBRARY OF CONGRESS



Jazz at Lincoln Center  
[www.jazzatlincolncenter.org](http://www.jazzatlincolncenter.org)



Smithsonian  
National Museum of American History



# FOR DANCERS ONLY

1st E♭ ALTO SAXOPHONE

Essential Jazz Editions Set #3:  
The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER

Transcribed by BRENT WALLARAB

The musical score is written for the 1st E♭ Alto Saxophone. It begins with a tempo marking of ♩ = 106 and a 4/4 time signature. The key signature has one flat (B♭). The score is divided into systems of staves. The first system starts at measure 4 and ends at measure 12, with a first ending bracketed from measure 5 to 12. The second system starts at measure 13 and ends at measure 22, with a first ending bracketed from measure 13 to 22. The third system starts at measure 23 and ends at measure 32, with a second ending bracketed from measure 23 to 32. The fourth system starts at measure 33 and ends at measure 42, with a first ending bracketed from measure 33 to 42. The fifth system starts at measure 43 and ends at measure 48, with a first ending bracketed from measure 43 to 48. The sixth system starts at measure 49 and ends at measure 56, with a first ending bracketed from measure 49 to 56. The seventh system starts at measure 57 and ends at measure 64, with a first ending bracketed from measure 57 to 64. The eighth system starts at measure 65 and ends at measure 74, with a first ending bracketed from measure 65 to 74. The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *f*. A solo section is indicated starting at measure 23 for the second time only. Chord symbols are provided for the solo section: C6, C7, F6, Fm, C6, Am7, D7, G7, C6, Am7, G7, C6.



# FOR DANCERS ONLY

2nd E♭ ALTO SAXOPHONE  
Essential Jazz Editions Set #3:  
The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER  
Transcribed by BRENT WALLARAB

The musical score is written for a 2nd E♭ Alto Saxophone. It begins with a tempo marking of quarter note = 106 and a 4/4 time signature. The key signature has one flat (B♭). The score consists of ten staves of music. Measure numbers 4, 5, 13, 23, 33, 41, 49, 57, and 65 are indicated in boxes. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score features various musical notations such as slurs, accents, and articulation marks. There are first and second endings at measures 13-22 and 33-42. The piece concludes with a double bar line.

# FOR DANCERS ONLY

3rd E♭ ALTO SAXOPHONE

Essential Jazz Editions Set #3:

The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER

Transcribed by BRENT WALLARAB

The musical score is written for a 3rd E♭ Alto Saxophone. It begins with a tempo marking of ♩ = 106 and a 4/4 time signature. The key signature has one flat (B♭). The score consists of ten staves of music. Measure numbers 5, 13, 23, 33, 41, 49, 57, and 65 are indicated in boxes. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). The score features various musical notations such as slurs, accents, and articulation marks. There are first and second endings at measures 13-14 and 33-34. The piece concludes with a final cadence.

# FOR DANCERS ONLY

B♭ TENOR SAXOPHONE  
Essential Jazz Editions Set #3:  
The Music of the 1930s

DON RAYE, VICTOR SCHOEN  
and SY OLIVER  
Transcribed by BRENT WALLARAB

The musical score is written for Tenor Saxophone in B-flat major, 4/4 time, with a tempo of 106. The piece consists of 65 measures. The score is divided into several systems, each containing one or more staves of music. Key features include:

- Measures 4, 5, 13, 23, 33, 41, 49, 57, and 65 are marked with measure numbers in boxes.
- Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *sfz* (sforzando).
- Articulation marks such as accents (^) and slurs are used throughout.
- Rehearsal marks with first and second endings are present, for example, at measures 23-24 and 57-58.
- Phrasing slurs and breath marks are used to indicate musical phrasing.

# FOR DANCERS ONLY

E♭ BARITONE SAXOPHONE

Essential Jazz Editions Set #3:  
The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER

Transcribed by BRENT WALLARAB

♩ = 106

The musical score is written for E♭ Baritone Saxophone in 4/4 time with a tempo of 106. It consists of 65 measures across 13 staves. The key signature has one flat (B♭). The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 5, 13, 23, 33, 41, 49, and 57 are indicated in boxes. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *sfz* (sforzando). There are first and second endings marked with '1.' and '2.'. Fingerings are indicated with numbers 1-3. The piece concludes with a final cadence in the 65th measure.

# FOR DANCERS ONLY

1st B $\flat$  TRUMPET  
Essential Jazz Editions Set #3:  
The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER

Transcribed by BRENT WALLARAB

The musical score is written for 1st B $\flat$  Trumpet in a key signature of one flat (B $\flat$ ) and a tempo of 106. The time signature is 2/4. The score consists of ten staves of music. The first staff begins with a tempo marking of  $\text{♩} = 106$  and a dynamic of *sfz*. A first ending bracket labeled '5' spans measures 5-7, with a '(lay back)' instruction above it. The second staff continues the melody with another '(lay back)' instruction. The third staff features a dynamic of *f* and a first ending bracket labeled '13'. The fourth staff has two first ending brackets, both labeled '(lay back)'. The fifth staff includes a first ending bracket labeled '23' and a second ending bracket labeled '2'. The sixth staff is marked 'Solo' and 'Ens.' with a dynamic of *f*. The seventh staff is marked '41' and *mf*. The eighth staff is marked '49' and features triplet markings. The ninth staff is marked '57' and '65' and includes a 'Loose Plunger' instruction. The tenth staff is marked '1/2 Plunger' and includes first and second ending brackets.

# FOR DANCERS ONLY

2nd B♭ TRUMPET  
Essential Jazz Editions Set #3:  
The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER  
Transcribed by BRENT WALLARAB

The musical score is written for a 2nd B♭ Trumpet in a key signature of one flat (B♭) and a tempo of 106. The piece is in 4/4 time. The score consists of seven staves of music. The first staff begins with a tempo marking of ♩ = 106 and a measure rest of 2. The first measure of the first staff contains a dynamic marking of *sfz* with an accent (>) and a fermata over the note. The second measure contains a dynamic marking of *mf*. A box containing the number 5 is placed above the staff at the start of the second measure. The word "(lay back)" is written above the staff at the end of the first staff. The second staff continues the melody with a fermata over the first measure and "(lay back)" written above. The third staff begins with a box containing the number 13, followed by a measure rest of 2, and then a dynamic marking of *f* with an accent (>). The word "(lay back)" is written above. The fourth staff contains two first endings, both marked "1." and "(lay back)", and a second ending marked "2." and "(lay back)". The fifth staff begins with a box containing the number 23, followed by a measure rest of 6, then a first ending marked "1." and a second ending marked "2.". A box containing the number 33 is placed above the staff at the start of the second ending, followed by a dynamic marking of *f* and a fermata. The sixth staff begins with a dynamic marking of *f* and a fermata over the first measure, followed by a measure rest of 4. The seventh staff begins with a box containing the number 41, followed by a dynamic marking of *mf* and a fermata over the first measure.

49

Solo

Bb6

G°7 F7 Bb6 G°7 F7 Bb6

G°7 F7 Bb6 G°7 F7 Bb6

57

(*graz*) G°7 F7 Bb6 G°7 F7 Bb6

(*graz*) G°7 F7 Bb6 G°7 F7 Bb6

65 (*loco*) Loose Plunger

1/2 Plunger

1. 2.

# FOR DANCERS ONLY

3rd B $\flat$  TRUMPET  
Essential Jazz Editions Set #3:  
The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER

Transcribed by BRENT WALLARAB

$\text{♩} = 106$       2      5      (lay back)

*sfz*      *mf* (lay back)

13      (lay back)

*f*      1. (lay back)      2. (lay back)

23      6      2      *f*

33      *p*      4

41      *mf*

49      3      3

57      3      4      65      Loose Plunger

1/2 Plunger

1.      2.



# FOR DANCERS ONLY

1st TROMBONE  
Essential Jazz Editions Set #3:  
The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER

Transcribed by BRENT WALLARAB

$\text{♩} = 106$

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 11 staves of music. The score includes various performance instructions such as *mf*, *(lay back)*, *Soli*, *Smear*, *f*, *Bite*, *sfz*, *Loose Plunger*, and *1/2 Plunger*. Measure numbers 5, 13, 23, 33, 41, 49, and 57 are indicated in boxes. There are also first and second endings marked with '1.' and '2.'. The piece concludes with a final measure containing a fermata.

# FOR DANCERS ONLY

2nd TROMBONE  
Essential Jazz Editions Set #3:  
The Music of the 1930s  
♩ = 106

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER  
Transcribed by BRENT WALLARAB

The musical score is written for the 2nd Trombone part in bass clef, 4/4 time, with a tempo of 106. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music. It includes various performance instructions such as *mf*, *f*, *sfz*, *Soli*, *Smear*, *Bite*, *Loose Plunger*, and *1/2 Plunger*. There are also dynamic markings like *(lay back)*. The score features several first and second endings, marked with '1.' and '2.'. Measure numbers 5, 13, 23, 33, 41, 49, and 57 are indicated in boxes. The piece concludes with a final double bar line and repeat sign.

# FOR DANCERS ONLY

3rd TROMBONE  
Essential Jazz Editions Set #3:  
The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER  
Transcribed by BRENT WALLARAB

The musical score is written for a 3rd Trombone in bass clef, 2/4 time, with a tempo of quarter note = 106. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music. It begins with a dynamic marking of *mf*. Measure 5 is marked with a box containing the number 5 and the instruction "(lay back)". Measure 13 is marked with a box containing 13 and the instruction "8<sup>vb</sup> 2nd time". Measure 23 is marked with a box containing 23 and the instruction "Smear". Measure 33 is marked with a box containing 33 and the instruction "2". Measure 41 is marked with a box containing 41 and the instruction "2". Measure 49 is marked with a box containing 49 and the instruction "Bite". Measure 57 is marked with a box containing 57 and the instruction "3". Measure 65 is marked with a box containing 65 and the instruction "Loose Plunger". The score concludes with a first ending (1.) and a second ending (2.) for a "1/2 Plunger" effect.

# FOR DANCERS ONLY

PIANO

Essential Jazz Editions Set #3:  
The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER

Transcribed by BRENT WALLARAB

♩ = 106

4 5 8 13

E♭6 A♭6 A♭6 A°7

E♭6 Cm7 E♭6 A♭6 A♭6 A°7 E♭6 Cm7

2. E♭6 Cm7 23 6 2

2. 2 33 8 41 8 49 8 57 8 65 A♭6 *ad lib.*

B♭m7 E♭7 A♭6 B♭m7 E♭7 A♭6 A♭7

1. D♭6 D°7 A♭6 Fm7 B♭7 E♭7 2.

# FOR DANCERS ONLY

BASS

Essential Jazz Editions Set #3:

The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER

Transcribed by BRENT WALLARAB

$\text{♩} = 106$

The bass line is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves of music. The first staff begins with a 4-measure rest, followed by a double bar line and a 5-measure rest. The notes are quarter notes, with some beamed eighth notes. Chord symbols are placed above the notes. The piece features several first and second endings, marked with '1.' and '2.' and repeat signs. Measure numbers 4, 5, 13, 23, and 33 are indicated in boxes.

4 5  $E\flat 6$   $E\flat 7$   $A\flat 6$   $A\circ 7$   $E\flat 6$   $F 7$

$F 7(\#5)$   $B\flat 7$   $Fm 7$   $E\flat 6$   $E\flat 7$   $A\flat 6$   $A\circ 7$   $E\flat 6$   $E\flat 6$   $F 7$

$Fm 7$   $E\flat 6$   $Fm 7$  13  $E\flat 6$   $A\flat 6$   $E\flat 6$   $A\flat 6$   $A\circ 7$   $E\flat 6$   $Cm 7$

$F 7$   $B\flat 6$   $Fm 7$   $E\flat 6$   $A\flat 6$   $E\flat 6$   $A\flat 6$   $A\circ 7$  1.  $E\flat 6$   $Cm 7$

$Fm 7$   $F\#\circ 7$   $E\flat 6$   $Fm 7$  2.  $E\flat 6$   $Cm 7$   $Fm 7$   $F\#\circ 7$   $E\flat 6$   $Fm 7$  23  $E\flat 6$   $E\flat 7$

$A\flat 6$   $A\flat m$   $A\circ 7$   $E\flat 6$   $Cm 7$   $F 7$   $B\flat 7$   $Fm 7$   $E\flat 6$   $E\flat 7$

$A\flat$   $A\flat m$   $A\circ 7$  1.  $E\flat 6$   $Cm 7$   $B\flat 7$   $E\flat 6$   $Fm 7$  2.  $E\flat 6$   $Cm 7$

$B\flat 7$   $E\flat 6$   $E\flat 7$  33  $A\flat$   $A\flat 7$   $D\flat$   $D\circ 7$   $A\flat 6$   $Fm 7$

$B\flat m 7$   $E\flat 7$   $A\flat 6$   $D\flat 6$   $D\circ 7$   $A\flat$   $Fm 7$

41

B♭m7 A♭6 A6 A♭6 A♭7 D♭6 D♭m A♭6 F7

B♭7 E♭7 A♭6 D♭ A♭6

49

A♭° A♭6 F°7 E♭7 A♭6

F°7 E♭7 A♭6 F°7 E♭7 A♭6

57

F°7 E♭7 A♭6 A♭6 F°7 E♭7 A♭6

F°7 E♭7 A♭6 F°7 E♭7 A♭6

65

F°7 E♭7 A♭6 A♭6 B♭m7 E♭7 A♭6

B♭m7 E♭7 A♭6 A♭7 D♭6 D°7 1. A♭6 Fm7

B♭7 E♭7 2. A♭6 Fm7 E♭7 A♭6

# FOR DANCERS ONLY

## DRUMS

Essential Jazz Editions Set #3:  
The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER

Transcribed by BRENT WALLARAB

$\text{♩} = 106$  **2** Sticks Rim shot H.H. Loose 5 H.H. Loose Rim.

The drum score is written on ten staves. It begins with a 2/4 time signature and a tempo of 106 beats per minute. The first staff shows a rim shot followed by a series of eighth notes. The second staff continues with eighth notes and includes a snare drum (Sn.) entry. The third staff features a '2 Feel' section with a first and second ending. The fourth staff has a '4 Feel' section with a first and second ending. The fifth staff includes a splash cymbal. The sixth staff has a first and second ending. The seventh staff has a first and second ending. The eighth staff has a first and second ending. The ninth staff has a first and second ending. The tenth staff has a first and second ending. Dynamics include *mp*, *mf*, and *mp*. Performance instructions include 'Sticks', 'Rim shot', 'H.H. Loose', 'Sn.', and 'Splash'. Measure numbers 5, 13, 23, 33, 41, 49, 57, and 65 are marked.

# FOR DANCERS ONLY

Guitar  
Essential Jazz Editions Set #3:  
The Music of the 1930s

By DON RAYE, VICTOR SCHOEN  
and SY OLIVER  
Transcribed by BRENT WALLARAB

$\text{♩} = 106$  4 5 Eb6 Eb7 Ab6 A°7 Eb6 F7 F7(♯5)Bb7 Fm7

Eb6 Eb7 Ab6 A°7 Eb6 F7 Fm7 Eb6 Fm7 13 Eb6

Ab6 Eb6 Ab6 A°7 Eb6 Cm7 F7 Bb7 Fm7 Eb6 Ab6 Eb6 Ab6 A°7

1. Eb6 Cm7 Fm7 F#°7 Eb6 Fm7 2. Eb6 Cm7 Fm7 F#°7 Eb6 Fm7 23 Eb6 Eb7

Ab6 Abm A°7 Eb6 Cm7 F7 Bb7 Fm7 Eb6 Eb7 Ab Abm A°7

1. Eb6 Cm7 Bb7 Eb6 Fm7 2. Eb6 Cm7 Bb7 Eb6 Eb7 33 Ab Ab7

Db D°7 Ab6 Fm7 Bbm7 Eb7 Ab6 Db6 D°7

Ab Fm7 Bbm7 Ab6 A6 41 Ab6 Ab7 Db6 Dbm Ab6 F7

Bb7 Eb7 Ab6 Db Ab6 Ab°

49 Ab6 F°7 Eb7 Ab6 F°7 Eb7 Ab6

F°7 Eb7 Ab6 F°7 Eb7 Ab6 57 Ab6 F°7 Eb7

Ab6 F°7 Eb7 Ab6 F°7 Eb7 Ab6

F°7 Eb7 Ab6 65 Ab6 Bbm7 Eb7 Ab6 Bbm7 Eb7

1. Ab6 Ab7 Db6 D°7 Ab6 Fm7 Bb7 Eb7 2. Ab6 Fm7 Eb7 Ab6