

ESSENTIAL *Jazz* EDITIONS

SET #3: MUSIC OF THE 1930S

Symphony in Riffs

COMPOSED AND ARRANGED BY BENNY CARTER

AS RECORDED BY

BENNY CARTER & HIS ORCHESTRA, 1933

FULL SCORE

TRANSCRIBED BY BRENT WALLARAB / EDITED BY DAVID N. BAKER

CO-PRODUCED BY JAZZ AT LINCOLN CENTER,
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Symphony in Riffs

(BENNY CARTER)

AS RECORDED BY
BENNY CARTER & HIS ORCHESTRA, 1933

Instrumentation

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

Original Recording

Recorded by Benny Carter & His Orchestra: Benny Carter (alto saxophone, arranger, composer); Eddie Mallory, Bill Dillard, Dick Clark (trumpets); J.C. Higginbotham, Fred Robinson, Keg Johnson (trombones); Wayman Carver, Glyn Paque, Johnny Russell (reeds); Teddy Wilson (piano); Lawrence Lucie (guitar); Ernest Hill (bass); Sid Catlett (drums).

Recorded October 16, 1933.
First issued as Columbia 2898D.

The original recording is currently in print on
Devil's Holiday: Benny Carter (JSP 331).

Credits

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 Buselli-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.

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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.

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 afterwards, 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 Beer Can 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 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.

Symphony in Riffs

BY LOREN SCHOENBERG

Benny Carter is a seminal figure in the evolution of American music, both as an instrumentalist and as a composer/arranger. Born and raised in New York City, he apprenticed with many of the great figures of the 1920s. Don Redman, lead saxophonist and arranger for Fletcher Henderson, was particularly supportive; Carter followed him in the Henderson band and inherited his role as musical director of the legendary McKinney's Cotton Pickers. Carter also led his own bands on occasion, one of which appeared in a film as early as 1928.

From his earliest days, Carter's music had a basis in logic and in superior melody that distinguished it from the work of the great majority of his contemporaries. And because he not only played the reeds (he is best known for his alto saxophone playing), but also brass instruments, his writing had a naturalness that seemed to flow out of every band he wrote for. His writing was always to the point; Carter eschewed the clichés of the day in favor of a personal and melodic style that matched his improvisations. It was only natural that these musical traits, combined with his elegant and engaging personality, would make him a great bandleader. Despite the economic hardships of the Depression, Carter had no problem recruiting the best musicians. Among the future stars whose reputations were burnished in his early bands were pianist Teddy Wilson, drummer Sidney Catlett, trombonist Dicky Wells, and tenor saxophonists Chu Berry and Ben Webster.

Carter is usually lauded for his masterful use of the big band saxophone section. Although he is indisputably a prime innovator in this regard, he also demonstrated his command of the other sections of the band. "Symphony in Riffs" shows clearly how Carter manipulates both the brass and the saxophone sections to create a unified ensemble sound.

The beginning of this piece has the feeling of a fanfare, with the brass playing phrases that emphasize the downbeat. A few choruses later there is another brass interlude that plays off of this fanfare motif and also serves as a modulatory passage. Note that the bridge

section of the piece is frequently used for solos, which gives each chorus an effective point of contrast and lets at least part of the horn sections rest. During the first saxophone soli, Carter leaves about half of the important downbeats open, providing relief from the downbeat-heavy melody. The solo sections alternate with the soli passages early on in the piece, before settling into a series of solos. The elegant and spare backgrounds Carter scored behind the soloists are a subtle but integral part of the success of the composition.

Despite prestigious engagements and recordings (his band opened the Apollo Theater in 1934 and its recordings were quickly hailed as classics), Carter couldn't sustain the payroll and keep the personnel he wanted, so he wound up playing and writing for others. In fact, Carter's arrangements became a vital part of the first Benny Goodman band (preceding Fletcher Henderson's more celebrated contributions). Carter spent the years 1935–38 in Europe, and was fêted as a great artist across the continent. Upon his return to the States he led his own big band while at the same time finding a foothold in Hollywood as someone capable of handling any kind of assignment. By the 1950s, Carter was maintaining dual careers as a jazz instrumentalist and as a major composer in film/television, with the latter gradually predominating. He made a welcome return to the jazz world in the mid-'70s and can actually be said to have never played better right up through the late '90s, when he began to taper off live appearances in favor of recording. He continues to be involved in many projects and has received a multitude of honors befitting his unique stature. In 2000, the Smithsonian Institution established the Benny Carter Collection to preserve his music and memorabilia.

You can learn much more about his fascinating career at www.bennycarter.com. A "Benny Carter Music Class," aimed especially at middle school students, can be found at www.smithsonianjazz.org.

Notes for the Performer

BY BRENT WALLARAB

Benny Carter remains one of the most influential arrangers/composers in jazz. A great alto saxophonist, Carter also played beautiful trumpet and even trombone on occasion. Carter's work is characterized by strong melodic inventiveness. "Symphony in Riffs" sings: even the backgrounds are lyrical. Be certain to allow the song-like quality of all of his themes to shine through.

The form of "Symphony in Riffs" is as follows: it opens with a 32-bar AABA song form in E $\flat$ with the brass section stating the A sections and solo piano over the bridge (originally played by Teddy Wilson). Pay careful attention to the brass section's articulation. The second chorus features the saxophone section playing a sort of written-out solo harmonized in four parts. The saxophone chorus must be very relaxed, legato, and right on top of the beat. A four-bar modulation takes us to the key of A $\flat$, the form now a 16-bar AABA section. A series of solos follow for trumpet, tenor saxophone, trombone, and piano. The final chorus is a full shout chorus for the entire band.

The rhythm section should play lightly but intensely. Keeping the rhythm swinging without playing loudly or heavily is very difficult to do. Rhythm section instruments should be played acoustically or with as little amplification as possible. Whenever possible, trombonists should play small-bore tenors.

One of the challenges of a piece like this is to play on top of the beat without rushing. This is light, on-the-beat swing—not heavy, behind-the-beat swing. The key is to be relaxed and precise. It is crucial to listen to the recording.

The brass should keep the articulation light and crisp, especially in ms. 1–11, 19–26, and 59–62. All sustained notes should *diminuendo* as indicated to allow the soloist (e.g., ms. 11–17) or other ensemble parts (e.g., m. 143) to be heard. Sustained pitches should be warmed with a subtle metered vibrato. Again, listening to the recording is crucial.

Saxophonists should play all solis (ms. 35–58 and ms. 63–78) as legato as possible. Lighten the tonguing and keep the air moving.

When listening to recordings of the great big bands, notice how they project energy, swing, and drive while playing utterly relaxed. A band doesn't project energy through volume alone, but through relaxed precision.

Jazz at Lincoln Center

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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. Fierce, 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

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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

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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.

CONDUCTOR
EJEM01005C

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

SYMPHONY IN RIFFS

By BENNY CARTER
Transcribed by BRENT WALLARAB

$\text{♩} = 212$ $\text{♩} = 106$

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

3rd E♭ Alto Saxophone

B♭ Tenor Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Guitar

Piano

Bass

Brushes/Snare

Drums

2. 11

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

9 10 11 12 13 14 15 16

mp *sim.* *mp* *sim.* *mp* *sim.* *mp* *sim.* *mp* *sim.*

E♭6 Fm7 B♭7 B♭7(♯5) E♭6 C°7 B♭9 B♭7(♯5) E♭6 C°7 B♭9 E♭6 Fm7 B♭7 B♭7(♯5) E♭6 C°7 B♭9 B♭7(♯5) E♭6 C°7 B♭9 E♭6 Fm7 B♭7 B♭7(♯5) E♭6 C°7 B♭9 B♭7(♯5) E♭6 C°7 B♭9

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19

Score for Conductor - 3, Symphony in Riffs, measures 17-24.

Instrument parts shown:

- A. Sax 1
- A. Sax 2
- A. Sax 3
- T. Sax
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Gtr.
- Pno.
- Bass
- Drums

Chord progression (measures 17-24):

Measure	Chord
17	F9
18	Fm7
19	Bb7
20	Eb6
21	Fm7
22	Eb6
23	Ab6
24	Eb6

Dynamic markings: *mf* (mezzo-forte) is indicated for measures 18-24.

27

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

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25 26 27 28 29 30 31

35

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

E♭6 A♭6 E♭6 Fm7 B♭7 B♭7(#5)E♭6 B♭7 E♭6 Fm7 E♭6 A♭6 E♭6 Fm7 E♭6 C°7 Fm7 B♭7 E♭6 Fm7

E♭6 A♭6 E♭6 Fm7 B♭7 B♭7(#5)E♭6 B♭7 E♭6 Fm7 E♭6 A♭6 E♭6 Fm7 E♭6 C°7 Fm7 B♭7 E♭6 Fm7

E♭6 A♭6 E♭6 Fm7 B♭7 E♭6 B♭7 E♭6 Fm7 E♭6 A♭6 E♭6 Fm7 E♭6 C°7 Fm7 B♭7 E♭6 Fm7

32 33 34 35 36 37 38 39

43

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

mp

mp

mp

mp

Solo
B $\flat$ 7

E $\flat$ 6 A $\flat$ 6 E $\flat$ 6 Fm7 B $\flat$ 7 E $\flat$ 6 C $\circ$ B $\flat$ 7 B $\flat$ 7(#5) E $\flat$ 6 C $\circ$ 7 B $\flat$ 7

E $\flat$ 6 A $\flat$ 6 E $\flat$ 6 Fm7 B $\flat$ 7 E $\flat$ 6 C $\circ$ B $\flat$ 7 B $\flat$ 7(#5) E $\flat$ 6 C $\circ$ 7 B $\flat$ 7

E $\flat$ 6 A $\flat$ 6 E $\flat$ 6 Fm7 B $\flat$ 7 E $\flat$ 6 C $\circ$ B $\flat$ 7 B $\flat$ 7(#5) E $\flat$ 6 C $\circ$ 7 B $\flat$ 7

40 41 42 43 44 45 46 47

51

Soli

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

mf Soli

mf Soli

mf Soli

mf

F7 Fm7 Bb7 (End Solo)

Bb7(#5) F7 Fm7 Bb7 Eb6 Fm7 Eb6 Ab6 Eb6 Fm7 Eb6 C°7 Bb7 Eb6 Fm7

Bb7(#5) F7 Fm7 Bb7 Eb6 Fm7 Eb6 Ab6 Eb6 Fm7 Eb6 C°7 Bb7 Eb6 Fm7

Bb7(#5) F7 Fm7 Bb7 Eb6 Fm7 Eb6 Ab6 Eb6 Fm7 Eb6 C°7 Bb7 Eb6 Fm7

59

Score for Symphony in Riffs, Conductor - 8, page 59. The score includes parts for A. Sax 1, A. Sax 2, A. Sax 3, T. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Gtr., Pno., Bass, and Drums. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. A large red watermark "Legal Use Only" is overlaid diagonally across the page.

Chord progression for Gtr., Pno., and Bass:

- 56: E $\flat$ 6, A $\flat$ 6, E $\flat$ 6
- 57: Fm7, Fm7, B $\flat$ 7, E $\flat$ 6
- 58: Fm7, Fm7, B $\flat$ 7, E $\flat$ 6
- 59: B $\flat$ 7, A $\flat$ 7

63

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

63 64 65 66 67 68 69 70

71

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

71 72 73 74 75 76 77 78

79

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

79 80 81 82 83 84 85 86

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87

87 88 89 90 91 92 93 94

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

B7 E6 B7 Fm7 B7 E6 Cm7 F7 Fm7 B7 E6 (Ens.)

A7 D6 A7 Ebm7 Ab7 D6 Bbm7 Eb7 Ebm7 Ab7 D6

A7 D6 A7 Ebm7 Ab7 D6 Bbm7 Eb7 Ebm7 Ab7 D6

A7 D6 A7 Ebm7 Ab7 D6 Bbm7 Eb7 Ebm7 Ab7 D6

Solo E6

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95

Score for Conductor - 13, Symphony in Riffs. The score is written for a large ensemble, including A. Sax 1, A. Sax 2, A. Sax 3, T. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Gtr., Pno., Bass, and Drums. The key signature is B-flat major (two flats). The score is marked with a large red watermark: "Preview Only Requires Purchase".

The score is divided into measures 95 through 102. The notation includes various musical symbols such as notes, rests, and dynamic markings. The guitar (Gtr.) and piano (Pno.) parts feature complex chord progressions, while the bass and drums provide a rhythmic foundation.

Chord progressions for Gtr. and Pno. (Measures 95-102):

- Measure 95: D $\flat$ 6, B $\flat$ m7, E $\flat$ 7
- Measure 96: E $\flat$ m7, A $\flat$ 7, D $\flat$ 6, A $\flat$ 7, D $\flat$ 6, E $\flat$ 7
- Measure 97: E $\flat$ m7, A $\flat$ 7, D $\flat$ 6, A $\flat$ 7, D $\flat$ 6, E $\flat$ 7
- Measure 98: E $\flat$ m7, A $\flat$ 7, D $\flat$ 6, A $\flat$ 7, D $\flat$ 6, E $\flat$ 7
- Measure 99: E $\flat$ m7, A $\flat$ 7, D $\flat$ 6, A $\flat$ 7, D $\flat$ 6, E $\flat$ 7
- Measure 100: E $\flat$ m7, A $\flat$ 7, D $\flat$ 6, A $\flat$ 7, D $\flat$ 6, E $\flat$ 7
- Measure 101: E $\flat$ m7, A $\flat$ 7, D $\flat$ 6, A $\flat$ 7, D $\flat$ 6, E $\flat$ 7
- Measure 102: E $\flat$ m7, A $\flat$ 7, D $\flat$ 6, A $\flat$ 7, D $\flat$ 6, E $\flat$ 7

95

96

97

98

99

100

101

102

103

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

B7 E6 B7 E6 B7 E6 F7 Fm7 B7 E6

A7 D6 A7 D6 E7 Ebm7 A7 D6 A7

A7 D6 A7 D6 E7 Ebm7 A7 D6 A7

A7 D6 A7 D6 E7 Ebm7 A7 D6 A7

103 104 105 106 107 108 109 110

111

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

111 112 113 114 115 116 117 118

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119

Score for Symphony in Riffs, Conductor - 16. The score is written for 11 instruments: A. Sax 1, A. Sax 2, A. Sax 3, T. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Gtr., Pno., Bass, and Drums. The key signature is B-flat major (two flats). The score is divided into measures 119 through 126. A large red watermark "Preview Only" is overlaid diagonally across the page.

Measure 119: A. Sax 1, A. Sax 2, A. Sax 3, and T. Sax play a melodic line. Tbn. 1, Tbn. 2, and Tbn. 3 play a rhythmic pattern. Gtr., Pno., Bass, and Drums provide harmonic support.

Measure 120: A. Sax 1, A. Sax 2, A. Sax 3, and T. Sax play a melodic line. Tbn. 1, Tbn. 2, and Tbn. 3 play a rhythmic pattern. Gtr., Pno., Bass, and Drums provide harmonic support.

Measure 121: A. Sax 1, A. Sax 2, A. Sax 3, and T. Sax play a melodic line. Tbn. 1, Tbn. 2, and Tbn. 3 play a rhythmic pattern. Gtr., Pno., Bass, and Drums provide harmonic support.

Measure 122: A. Sax 1, A. Sax 2, A. Sax 3, and T. Sax play a melodic line. Tbn. 1, Tbn. 2, and Tbn. 3 play a rhythmic pattern. Gtr., Pno., Bass, and Drums provide harmonic support.

Measure 123: A. Sax 1, A. Sax 2, A. Sax 3, and T. Sax play a melodic line. Tbn. 1, Tbn. 2, and Tbn. 3 play a rhythmic pattern. Gtr., Pno., Bass, and Drums provide harmonic support.

Measure 124: A. Sax 1, A. Sax 2, A. Sax 3, and T. Sax play a melodic line. Tbn. 1, Tbn. 2, and Tbn. 3 play a rhythmic pattern. Gtr., Pno., Bass, and Drums provide harmonic support.

Measure 125: A. Sax 1, A. Sax 2, A. Sax 3, and T. Sax play a melodic line. Tbn. 1, Tbn. 2, and Tbn. 3 play a rhythmic pattern. Gtr., Pno., Bass, and Drums provide harmonic support.

Measure 126: A. Sax 1, A. Sax 2, A. Sax 3, and T. Sax play a melodic line. Tbn. 1, Tbn. 2, and Tbn. 3 play a rhythmic pattern. Gtr., Pno., Bass, and Drums provide harmonic support.

127

135

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

D6 Ebm7 Eb7 Ebm7 Ab7 D6 Ab7 D6 Eb7 Ab7 D6 A7

D6 Ebm7 Eb7 Ebm7 Ab7 D6 Ab7 D6 Eb7 Ab7 D6 A7

D6 Ebm7 Eb7 Ebm7 Ab7 D6 Ab7 D6 Eb7 Ab7 D6 A7

127 128 129 130 131 132 133 134 135

143

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

136 137 138 139 140 141 142 143 144

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151

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

145 146 147 148 149 150 151 152

Legal Use Requires Purchase

A. Sax 1

A. Sax 2

A. Sax 3

T. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

153 154 155 156 157 158 159 160

Chord progression for Gtr., Pno., and Bass:

A7 Ebm7 Ab7 Db6 Eb7 Ebm7 E° Ab7 Db6 Ebm7 E° Ab7 Db6

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

Symphony in Riffs

COMPOSED AND ARRANGED BY BENNY CARTER

AS RECORDED BY

BENNY CARTER & HIS ORCHESTRA, 1933

Instrumentation

Reed 1: Alto Saxophone
Reed 2: Alto Saxophone
Reed 3: Alto Saxophone
Reed 4: Tenor Saxophone
Trumpet 1
Trumpet 2
Trumpet 3

Trombone 1
Trombone 2
Trombone 3
Guitar
Piano
Bass
Drums



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