

Jazz at Lincoln Center Library

The Eighth Veil

COMPOSED BY DUKE ELLINGTON
AND BILLY STRAYHORN

TRANSCRIBED BY DAVID BERGER FOR JAZZ AT LINCOLN CENTER

F U L L S C O R E

This transcription was made especially for *Essentially Ellington 2002*:
the Seventh Annual Jazz at Lincoln Center High School Jazz Band Competition & Festival.

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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 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.

THE EIGHTH VEIL

INSTRUMENTATION:

Reed 1	Alto Sax	Trumpet 4
Reed 2	Alto Sax	Trombone 1
Reed 3	Tenor Sax/Clarinet	Trombone 2
Reed 4	Tenor Sax	Trombone 3
Reed 5	Baritone Sax	Bass
Trumpet 1		Drums
Trumpet 2		
Trumpet 3		

ORIGINAL RECORDING INFORMATION:

The Eighth Veil by Duke Ellington and Billy Strayhorn (3:29)

Recorded 12/14/62, New York City

Afro Bossa (Reprise); *Duke Ellington: The Reprise Studio Recordings* (Mosaic MD5-193 or Discovery 71002)

Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, reeds; Cat Anderson, Bill Berry, Roy Burrows, trumpets; Ray Nance, cornet; Lawrence Brown, Buster Cooper, trombones; Chuck Connors, bass trombone; Duke Ellington, conductor/piano; Ernie Shepard, bass; Sam Woodyard, drums.

REHEARSAL NOTES:

- Although Billy Strayhorn wrote **The Eighth Veil** in 1946, the classic recording featuring Cat Anderson on trumpet was recorded in 1962. Anderson was known primarily for his extraordinary high-note abilities, and he was also an excellent lead trumpet player and soloist in many styles. This piece features him in the middle register. For presentation I recommend having the trumpet soloist come down front and play the entire piece from memory. By standing in front of the band, the audience will focus on him, which helps them understand the piece better and adds visual interest.

- In 1936 Duke Ellington embarked on a project to write concertos for many of the members of his band. Many of these are true concertos using the sonata allegro form (i.e., **Clarinet Lament**, **Echoes of Harlem**, **Boy Meets Horn**, and **Concerto for Cootie**). Strayhorn's concertos include **Charpoy** and **The Eighth Veil**. Although **The Eighth Veil** uses the standard double-theme approach (A is playful, contrasting with the cantabile B theme), Strayhorn goes back and forth between the two themes several times and also includes more development than the Ellington predecessors. After an eight-bar intro, the four-bar A theme is stated at **A** in the key of G major followed by a four-bar bridge on the dominant and a repeat of the A theme. **B** is a four-bar modulation into E^b major. At **C** we hear the first half of the cantabile B theme followed at **D** by the second part of that theme. These last two sections are then repeated. This secondary theme material is developed through several keys for 12 bars at **E** and **F** before recapitulating the primary theme for eight bars at the fifth bar of **F**. **H** and **I** are the recap and further development of the secondary theme. The coda starts at **J** and goes through the end of the piece without a cadenza.

- Although Strayhorn is best known for his romantic ballads, **The Eighth Veil** is a flashy, energetic chart reminiscent of many stylized band pieces of the day. At first this too may seem superficial since it should be played in a brash style. However, don't be fooled—there is much below the surface worthy of many, many playings.

- Since it is cast as a beguine—a Latin dance that became popular in the U.S. in the mid-1940s—the eighth notes should be played evenly, not swung. Throughout, the eighths are played legato unless otherwise notated. Rhythmic figures are accented heavily (i.e., **A5–9**).

- The off-beat swells at **C** and **G** are to be played with a forceful attack, subito piano, and a quick crescendo that is abruptly cut off by the tongue. This is a very dramatic effect at any volume. Rehearsal time spent getting the whole ensemble to play this together will be well rewarded.

- Although the solo trumpet part should be played as written (or very close to that), certain liberties may be taken with the bass and drum parts. You can't go wrong playing what is written, but Ellington's intent was for the rhythm section to sound improvisatory even when it wasn't.

- Attention to dynamics will add much to any performance of this piece both in terms of delineating the form and internal balance. Although dynamics are generally ignored in popular music and much of jazz, the relationship of loud and soft is probably the most basic tool we have at our disposal. Don't forget that whether we are playing loudly or softly, the intensity must be maintained. This is a fiery piece even at its quietest moments.

—David Berger

COMMENTS FROM WYNTON MARSALIS:

- This is a magnificently organized arrangement and I suggest that you go through the entire piece explaining how the ensemble parts work. For example, at **E** let the trombones play their riff and demonstrate how their parts relate to the bass. Then let the saxophones play, pointing out the importance of their part to the overall groove as well as their dialogue with the trumpets.

- Take every opportunity to show your band members how thematic material is developed throughout an arrangement. For example, at **A5** the brass plays dotted quarter-note rhythms on the “and” of beats 1 and 3. Likewise, throughout **C**, the saxophones and trombones play patterns of a dotted quarter-note tied to a quarter-note as a background figure to the melody. This same rhythmic figure occurs at **G** where it is played by the entire band as a transitional device. Also notice how the sextuplets, which are introduced by the saxophone at **F5**, come back as septuplets at **J**, forming the last saxophone statement before the final chord.

- Throughout the piece it's very important for all of the band members to be rhythmically in sync. The horn players and drummer in particular must coordinate the feeling of the eighth note. Sometimes horn players will shuffle eighth notes while the drums play straight eighth notes. This is a no-no!

- The trumpet soloist should play with a lot of personality and bravura in the style of the best Mexican trumpet players. He or she must also have a keen understanding of the dynamics required to build the tension when phrases are repeated by the band.

- The band should look out for sections of rapid call-and-response. This occurs at **D3** and **D4**, where the saxophone melody line is picked up by the trombones.

- It's very important at **H** for the baritone saxophone to get a soaring sound so as to provide a good counterpoint to the trumpet.

- This is one of the most well-constructed arrangements you will ever play. In order for it to sound good, the band must be extremely competent rhythmically, and the trumpet soloist must play with proper feeling and accentuation. In other words: many hours listening to the varied sounds of the Latin trumpet and many hours in the woodshed.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

Composed by Duke Ellington and Billy Strayhorn

Transcribed by David Berger

THE EIGHTH VEIL

Beguine $\text{♩} = 154$

The musical score is arranged in a standard orchestral format. It includes parts for Reeds (Alto Sax, Clarinet, Tenor Sax, Bari Sax), Trumpets (4 parts), Trombones (3 parts), Bass (pizzicato), and Drums (H.H.). The score is in 4/4 time with a tempo of 154 beats per minute. Dynamics range from *mp* to *f*. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

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The Eighth Veil

A

The musical score is arranged in a standard orchestral layout. The top five staves are for woodwinds: Alto (two parts), Clarinet, Tenor Sax, and Bari. The next four staves are for trumpets: Tpt. 1, 2, 3, and 4. The bottom three staves are for brass and percussion: Tbn. 1, 2, 3, Bass, and Drums. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins with a section marked 'A' in a box. The woodwinds and saxophones play a melodic line with triplets, starting at measure 5. The trumpets and trombones play a harmonic accompaniment, with the first three parts (1, 2, 3) playing a similar melodic line to the woodwinds, and the fourth part (4) playing a 'Solo playful' line. The bass line is a simple harmonic accompaniment. The drums play a steady rhythm with 'Rim knocks' and 'Ride' patterns. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

The Eighth Veil

This musical score is for the piece "The Eighth Veil" and is page 3 of the score. It features a vocal ensemble consisting of two Alto parts, two Tenor parts, and one Bari part. The instrumental ensemble includes four Trumpets (Tpt. 1-4), three Trombones (Tbn. 1-3), a Bass, and a Drummer (Dr.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal parts have a melodic line with a triplet of eighth notes in the first measure of each staff. The instrumental parts provide harmonic support, with the trumpets and trombones playing rhythmic patterns and the bass and drums providing a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the lower instrumental parts. The score is marked with a large red watermark that reads "Preview Only" and "Legal Use Requires Purchase".

The Eighth Veil

This musical score page includes the following parts and markings:

- Vocal Parts:** Alto (two staves), Tenor (two staves), and Bari (one staff).
- Trumpets (Tpt.):** Four staves. Staves 1, 2, and 3 are marked "Straight mute" and "f". Staff 4 includes a triplet and a "Double tongue" marking.
- Trombones (Tbn.):** Three staves (1, 2, 3).
- Bass:** One staff.
- Drums (Dr.):** One staff with a double bar line and a "2" marking.

The Eighth Veil

D 1.

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto, Tenor, Bari) are at the top, followed by three Trumpets (Tpt. 1-4) and three Trombones (Tbn. 1-3). The Bass and Drums are at the bottom. The vocal parts have dynamic markings of *ff*, *mp*, and *f*. The brass parts have dynamic markings of *mf*. The drum part includes a '2' marking and an 'On shell' instruction. A large red watermark 'Preview Only' is overlaid diagonally across the score.

The Eighth Veil

2.

E

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Bass

Dr.

Open

Open

Open

p

p

p

p

p

3

This musical score page includes parts for five vocalists (Alto, Tenor, Bari), four trumpets (Tpt. 1-4), three trombones (Tbn. 1-3), a Bass, and a Drummer (Dr.). The vocal parts are in treble clef with a key signature of two flats. The instrumental parts are in various clefs: trumpets in treble clef, trombones in bass clef, and bass in bass clef. The drum part is in a standard drum notation. A second ending bracket labeled '2.' spans the first four measures. A key signature change to E major is indicated by a box labeled 'E' at the start of the fifth measure. Dynamics include piano (*p*) for the vocalists and various articulations like accents and slurs for the instruments. A triplet of eighth notes is marked with a '3' in the fourth trumpet part.

The Eighth Veil

This musical score page, titled "The Eighth Veil", contains the following parts:

- Vocal Parts:** Alto (two staves), Tenor (two staves), and Bari (one staff). The vocal lines feature complex rhythmic patterns, including triplets and sixteenth-note runs.
- Instrumental Parts:**
 - Ptp. 1-4:** Four trumpet parts. The first three are mostly silent, while the fourth has a melodic line with triplets.
 - Tbn. 1-3:** Three trombone parts with rhythmic accompaniment.
 - Bass:** A single bass line providing harmonic support.
 - Dr.:** A drum part with a consistent rhythmic pattern.

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

The Eighth Veil

F

Alto *mf*

Alto *mf*

Tenor *mf*

Tenor *mf*

Bari *mf*

Tpt. 1
Plunger +

2
Plunger +

3
Plunger +

4

Tbn. 1

2

3

Bass

Dr.

The Eighth Veil

G

This musical score page includes the following parts and markings:

- Vocal Parts:** Alto (two staves), Tenor (two staves), and Bari (one staff). Dynamics include *fp* and *pp*.
- Trumpets:** Tpt. 1, 2, 3, and 4. Tpt. 1 has an "Open" marking. Dynamics include *fp* and *pp*. Tpt. 4 includes a "Cantabile" marking.
- Tubas:** Tbn. 1, 2, and 3. Dynamics include *fp* and *pp*.
- Other Parts:** Bass and Dr. (Drum) parts are also present.
- Performance Markings:** Accents (>), slurs, and dynamic markings (*fp*, *pp*) are used throughout.
- Watermark:** A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

[H]

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto, Tenor, Bari) are at the top, followed by the woodwinds (Tpt. 1-4, Tbn. 1-3), Bass, and Drums. The Bari part has a 'Solo' marking and a dynamic of *f*. The woodwinds and strings have various dynamics including *mf*, *mp*, and *f*. There are triplets and slurs throughout the score. A large red watermark 'Preview Only' is overlaid diagonally across the page.

I

Alto *mf*

Alto *mf*

Tenor *mf*

Tenor *mf*

Bari *mf*

Tpt. 1 *mf*

2 *mf*

3 *mf*

4 *e*

Tbn. 1 *mp*

2 *mp*

3 *mp*

Bass

Dr.

The Eighth Veil

Alto

Alto

Tenor

Tenor

Bari

Tpt. 1

2

3

4

Tbn. 1

2

3

Bass

Dr.

J

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto, Tenor, Bari) are in the upper section, and the instrumental parts (Tpt. 1-4, Tbn. 1-3, Bass, Dr.) are in the lower section. The score includes various musical notations such as triplets, septuplets, and dynamic markings. A large red watermark 'Preview Only' is overlaid on the page.

The Eighth Veil

K

This musical score page includes the following parts:

- Vocal Parts:** Alto, Tenor, and Bari. Each vocal line begins with a seven-measure rest marked with a '7'. The vocal entries occur in the second measure of the second system.
- Instrumental Parts:** Tpt. 1-4, Tbn. 1-3, Bass, and Dr. (Drum). The brass and bass parts feature various rhythmic patterns and articulations throughout the piece.
- Drum Part:** The drum part includes specific patterns labeled 'Crash' and 'Ride' in the final measures of the system.
- Performance Markings:** A large red watermark 'Preview Only' is overlaid diagonally across the page. A box containing the letter 'K' is positioned above the first measure of the vocal parts.

The Eighth Veil

This musical score page, titled "The Eighth Veil" and numbered 15, contains the following parts:

- Vocal Parts:** Alto (two staves), Tenor (two staves), and Bari (one staff). The vocal lines feature various note values, rests, and dynamic markings such as *f* and *mf*. Some notes are marked with a "6" and a fermata.
- Instrumental Parts:**
 - Tpt. 1:** Four staves (1-4) with various rhythmic patterns and dynamics.
 - Tbn. 1:** Three staves (1-3) in bass clef, providing harmonic support.
 - Bass:** One staff in bass clef with a melodic line.
 - Dr. (Drum):** One staff in percussion clef showing a complex rhythmic pattern.

The score includes dynamic markings like *f* (forte) and *mf* (mezzo-forte), and performance instructions such as "Roll on snare" for the drums. A large red watermark "Preview Only" is overlaid diagonally across the page.

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.

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