

Curated by Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

# ROLL 'EM

## BY MARY LOU WILLIAMS

Transcribed and Edited by Ted Buehrer for Jazz at Lincoln Center

### FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's 2009-10 Fifteenth Annual *Essentially Ellington* High School Jazz Band Program.

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## NOTES ON MARY LOU WILLIAMS

As a young professional traveling the black vaudeville circuit, Mary Lou Williams idolized fellow pianist Lovie Austin, and aspired to nothing less than to emulate Austin's ability to play the music for a show with one hand while simultaneously writing new music for the next act with the other, all while conducting and giving musical cues with her head and smoking a cigarette. Though these aspirations may have seemed lofty enough to a naïve teenager, Williams could not have anticipated how much further her legacy would extend. She could not have fully realized the hardships she would face as a female in the male-dominated field of jazz, nor the grace and determination she would demonstrate along the way that, along with her formidable talent, would earn her the respect of her peers. And though she recognized her talent, once writing in frustration to her agent, "Do you know that there aren't any women and very few men that can do what I can musically?" Williams carried herself with humility and could not have anticipated a set of editions such as this one celebrating her music.

Born in Atlanta in 1910, Mary Elfrieda Scruggs spent most of her youth in Pittsburgh and quickly became a prodigy at the keyboard. Her mother played the pump organ at a local church, and was shocked one day to hear her three or four-year-old daughter, seated on her lap, reproduce note-for-note the music she herself had just played. Mary's talent matured, and by the age of six she became known as the "little piano girl," playing for parties and teas throughout the city. She first experienced life on the road as a member of a traveling musical group when she was twelve, and although this experience was limited to eight weeks, two years later she was back on the road again traveling the black vaudeville circuit. The band she was with folded in 1925, but Mary landed on her feet, catching on as the pianist with a popular dance team called Seymour and Jeanette. In 1926 she married the saxophone player in this group, John Williams, and when this act fell apart the newlyweds moved to Memphis where they started a group known as the Syncopators. A short time later, John accepted a job with a band based in Oklahoma City known as the Clouds of Joy at a salary that promised a bright future for the young couple, while Mary stayed in Memphis to keep the Syncopators alive. But being an independent seventeen year old woman of color in the South at that time was perilous, and by 1928 the Syncopators folded and Mary rejoined her husband, traveling with the Clouds of Joy as an unemployed spouse. Despite John's attempts to convince the band otherwise, Mary was not given a role in the band until a year later, after the band had reorganized and relocated to Kansas City.

By the early 1930s, Andy Kirk had taken over the leadership of the Clouds of Joy. Kirk's Clouds of Joy had its roots in the Southwestern style, and though they never achieved the fame

of bands led by the likes of Count Basie, by the late 1930s they were a strong band developing a national following. They, like many other bands of their stature, toured the country extensively (it was not uncommon for them to travel 500 miles overnight after one engagement had ended in order to get to the next job), made recordings, and had frequent radio appearances. Williams established herself as the pianist and the chief arranger and composer for the group, and her exposure to the sounds and techniques of other bands increased significantly as a result of the band's wide-ranging travels. Her reputation as a composer and arranger grew, and by the late 1930s and early 1940s she was providing arrangements not only for the Clouds of Joy, but also for bands led by Jimmie Lunceford, Louis Armstrong, Earl Hines, Tommy Dorsey, Benny Goodman, and later, Duke Ellington.

## NOTES ON PERFORMING MARY LOU WILLIAMS' MUSIC

There are a few factors that are important to understanding and interpreting Williams' music. First, it is important to recognize that her style was never stagnant; it was always evolving as she assimilated and experimented with new techniques in her music. This was a real strength that characterized her music throughout her career: her ability to bring together style characteristics from a variety of sources to create unique, original, musically satisfying results. The arrangements included in these editions are proof of this point: they were written for three different bands. *Walkin' and Swingin'* was played by Andy Kirk and the Clouds of Joy (1936), *Roll 'Em* was written for the Benny Goodman Orchestra (1938) and *New Musical Express* was intended for the Duke Ellington Orchestra (1967).

It therefore becomes difficult to derive a set of "universals" in describing how to play Williams' music. The following should serve as starting point; many of these points are consistent with those provided by David Berger in his notes on playing the music of Duke Ellington.

1. The most consistent factor is that her music swings hard. Regardless of the band she was writing for, regardless of tempo, Williams loved writing infectiously swinging lines. Remember that Kansas City served as her home base for a number of years, so blues-based, riff-influenced, driving swing (with ample improvisation) became second nature to her. Yet through her exposure to other bands and styles, she balanced this influence with passages that contained precise and intricate ensemble writing. The results are arrangements that "feel good" to play. Benny Goodman amplified this point, saying, "Usually, we'd play five or six arrangements in a set and each would be three minutes. But some of those arrangements Mary Lou Williams wrote you would want to play for more than three minutes and the dancers would want you to, too." Make sure the music swings.

2. Also regarding swing: think of a pair of written eighth notes as a quarter-note triplet and an eighth-note triplet. The only time this is not the case is at extremely fast (or extremely slow) tempos, or when the music is marked to be played with straight eighth notes (equal value).

3. The drummer "drives the bus" and does much to establish (or not!) the swing feel of an arrangement. Timekeeping is his/her primary responsibility, with the soft "feathering" technique on each beat with the bass drum (light, almost inaudible attack), the other foot snapping the hi-hat closed on beats two and four, and the right hand providing swing rhythms on the ride cymbal (or, if brushes are called for, with both hands on the snare drum). Fills, when called for, should remain stylistically consistent with the rest of the ensemble playing. Remember, the adage "less is more" is applicable here! The drum parts are notated to reflect as accurately as possible what the drummers on the source recordings played, so that the student drummer can (and should!) listen earnestly to glean every nuance in order to capture the style properly. However, he/she should not necessarily attempt to read every rhythm, every fill literally—the result would most likely come across as too mechanical.

4. Also regarding written-out rhythm section parts: the bass and piano parts do not need to be played strictly as written at all times. Everything in these parts is transcribed as accurately as possible from the recordings so that the student can see in notation what is heard in the source recordings in order to help them master the style. Particularly in solo sections, where chord changes are provided, the bass, piano, and guitar players should feel free to depart from the written transcribed part as long as what he/she plays remains harmonically and stylistically consistent with what is being replaced. In other sections (where no chord changes appear) the written parts should be observed.

5. All improvised solos have been transcribed and included in the editions for the purpose of understanding the style and learning from the jazz greats who created them. Soloists are encouraged to learn the nuances of these transcribed solos; not just the notes, but how the notes are approached, left, articulated, and phrased. In this way the solo transcriptions can serve as an important reference point and can help the soloists in developing his/her ideas. But soloists should not lose sight of the fact that these are to be improvisations, so they should also learn and follow the chord changes as they create their own improvised melodies.

6. Remember that as with Ellington, this is acoustic music. Amplification should be kept as minimal as possible. Rhythm section instruments lend support, they don't lead. Be sure their volume is kept under that of the horns. In some performance

situations, slight amplification of the bass (an acoustic bass is vastly superior to an electric for this music) and piano may be needed, but the conductor should be sure that these do not overpower the rest of the group. When guitar is used, a hollow-bodied, (preferably) unamplified rhythm guitar is best, with the guitarist playing four quarter-note chords per bar (a la Freddie Green style).

7. As in most big band music, there should be only one person per part. Doubling a part with two or more players on the same part blurs the ensemble sound, distorts the intended balance, and disrupts the individuality of each part. The lead players (1st Alto Saxophone, 1st Trumpet, 1st Trombone) should guide the phrasing, volume, articulation, and other stylistic issues confronted by each section, and each section should strive to match its lead player. In soli passages that include the trumpet section and at least one other section, all horns should follow the lead trumpet player.

8. Conductors should make sound, informed interpretive decisions based on close listening to the source recordings and other recordings of Williams' music by Andy Kirk and the Clouds of Joy, Benny Goodman, and Duke Ellington. Listen together with the students so they too can hear and learn stylistic conventions. Dynamic shape should generally follow melodic shape: crescendo as lines ascend and decrescendo as they descend; note attacks and releases should occur together; articulations should be consistently played throughout the ensemble. Williams did not clutter her scores with a lot of articulations and dynamics, so there is plenty of room for interpretation (comparing the source recordings with the recordings made by the Jazz at Lincoln Center Orchestra will reveal some of these interpretive decisions). On the other hand, those articulations that are marked should be observed.

9. In general, focus on precision without losing that overall sense of swing. Keep in mind the words of jazz editor Barry Ulanov who wrote this about Williams' music: "One of the difficulties about jazz is that it's very hard to notate it, but Duke Ellington could and so could Mary. Very few other people have been able to put on paper the feeling of jazz . . . She has discovered, because of her particular genius, a way to articulate on paper a jazz pattern—how to accent a measure. And that's why her best stuff is among the best in jazz."

In his autobiography, *Music is My Mistress*, Duke Ellington summed up Williams' music, saying: "Mary Lou Williams is perpetually contemporary. Her writing and performing are and have always been just a little ahead throughout her career . . . Her music retains—and maintains—a standard of quality that is timeless. She is like soul on soul."

## GLOSSARY

The following are terms which describe conventions of jazz performance, from traditional New Orleans to the present avant garde.

**Break:** within the context of an ongoing time feel, the rhythm section stops for one, two, or four bars. Very often a soloist will improvise during a break.

**Call and response:** repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with "amen"). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this "trading fours," "trading twos," etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays. Another term frequently used is "swapping fours."

**Coda:** also known as the "outro." "Tags" or "tag endings" are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic, 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 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.

# ROLL 'EM

## INSTRUMENTATION

Solo Clarinet	Trumpet 1	Trombone 1	Guitar
Reed 1 - Alto Sax	Trumpet 2	Trombone 2	Piano
Reed 2 - Alto Sax	Trumpet 3	Trombone 3	Bass
Reed 3 - Tenor Sax	Trumpet 4		Drums
Reed 4 - Tenor Sax			
Reed 5 - Baritone Sax			

## ORIGINAL RECORDING INFORMATION

Composer: Mary Lou Williams

Recorded: February 15, 1938 (live broadcast)

Time: 4:17

Original Issue: Vogue (F) LD186

Currently Available on CD: 'The Definitive Benny Goodman: Ken Burns Jazz' B000050HVR

**Personnel:** Benny Goodman and His Orchestra – Benny Goodman *clarinet*; Harry James, Ziggy Elman, Gordon Griffin, *trumpets*; Red Ballard, Murray McEachern, *trombones*; Hymie Schertzer, George Koenig, Arthur Rollini, Vido Musso, *reeds*; Jess Stacy, *piano*; Allen Reuss, *guitar*; Harry Goodman, *bass*; Gene Krupa, *drums*.

**Soloists:** Jess Stacy, *piano*; Benny Goodman, *clarinet*; Harry James, *trumpet*

## REHEARSAL NOTES

Roll 'Em is one of several charts Mary Lou Williams wrote for the Benny Goodman Orchestra. Goodman would later ask Williams to be his pianist when Teddy Wilson left the band, but she turned him down. This recording features solos by pianist Jess Stacy, Goodman, and trumpeter Harry James. The chart quickly became a hit for Goodman and it remained in his repertory for many years. Central to its appeal is the boogie-woogie rhythmic feel that Stacy borrows from the piano tradition and adapts for big band. Even though the boogie-woogie notation appears as a series of dotted-eighth and sixteenth notes, the feel should be closer to swing triplets—a series of quarter note triplets and eighth-note triplets.

There is no time to get warmed up on this chart—the introduction almost feels like you're starting in the middle, and it should be swinging right away!

In letter **A**, where the saxophones have the characteristic boogie-woogie rhythms, there are a few things to think about. The dotted-eighth and sixteenth note rhythms should be played in a somewhat detached manner rather than a legato, connected style (think of a pianist's left hand and consult the source recordings). This will help to propel the energy and momentum

forward. Also, there are a few places where Williams ties the last note of a measure across the bar-line to the first note of the next measure (the fourth to the fifth bar of letter **A**, for example). This occurs as Williams anticipates a chord change. The presence of the tie might suggest a longer duration, but it should be played short to match the other articulations in the passage.

While this chart can be thought of as a 12-bar blues (with an eight-bar introduction), Williams alters the form slightly during the piano solo. Notice that at letter **F** (where the piano solo begins in earnest after a four-bar introductory call), the piano begins the first of four, eight-bar choruses over the same IV7-I-V7-I progression. These choruses can be thought of as the last eight bars of a typical 12-bar blues progression, joined together back-to-back-to-back-to-back. Outside of this departure, the rest of the chart follows the 12-bar blues form.

The pianist should play letter **E** (the beginning of the piano solo) fairly close to the written notation. Be sure to point out the unity created by the similarity between the piano's break figure in the 3rd and 4th bars of letter **E** and the earlier break figure played by the trumpets and trombones in the 3rd and 4th bars of letter **C**.

The remainder of the piano solo should be improvised. The boogie-woogie styled solo played by Williams on the recording may not be one that student pianists are comfortable playing, though they are encouraged to study and learn the included transcription and listen to other boogie-woogie greats like Albert Ammons, Meade Lux Lewis, or Pete Johnson for inspiration. Regardless of the style the pianist chooses, whether boogie-woogie or more straight-ahead swing, the solo should jump!

A comment about the notational practice of the piano part from letter **K** to letter **R**: It is not typical to see measures of rests with chord symbols above them with occasional notes and rhythms to play. I decided on this format so that the pianist would take the instruction at letter **K** ("light fills behind soloist") quite literally. The written notation is transcribed from the source recording and is there to convey just how light Williams' comping is throughout this passage. The pianist should not feel obligated to play this exactly as written (that's why chord symbols are provided), but he/she should listen to and study the recording in order to draw inspiration for the light fills to be played in this section.

Throughout the chart, conductors should carefully guide and encourage the ensemble to match articulations and dynamics and to make note attacks and releases together. There are numerous places throughout the score where articulations and dynamics are marked, but there are also plenty of places that are not, leaving open to interpretation and experimentation just how those passages should be executed. A perfect example is the brass figures at letter **D**, which Williams did not mark with articulations, and is ripe with multiple articulation possibilities.

Consult the recordings, experiment with different options, and make an informed decision.

The bass player and drummer need to focus first and foremost on setting up a solid, swinging groove. Their parts have been transcribed from the source recording, but they should not feel obligated to stick to what is written. Once they've studied the music and understand the form and style, they are to be encouraged to create their own stylistically appropriate parts, always working together and always in service to the groove.

Throughout this edition, the drumset notation follows standards set by the Percussive Arts Society, particularly Norman Weinberg's Guide to Standardized Drumset Notation (Lawton, OK: Percussive Arts Society, Inc., 1998), legend as follows:



Make sure that the clarinet and tenor saxophone unison background figure at letter **O** through letter **R** doesn't overpower the soloist. In Williams' score, she simply indicated at letter **O** for Goodman to play a "low register noodle—under trumpet," but in the source recording clearly more than just clarinet plays the background figure, so I decided to transcribe the figure and give it to the clarinet and tenor saxophones in unison. If that trio of instruments is too loud, even at a soft dynamic, you might experiment with just clarinet and one tenor, or even just clarinet. Likewise, at letter **R**, Williams provides the background figure that appears here, but only in the clarinet. I've added it to the tenor saxophones because it's clearly more than one instrument playing the figure on the source recording. Again, experiment with balance and adjust as necessary.

Finally, a note about the ending: You will observe that the score shows the final note attack occurs on beat four of the penultimate measure. This is the way Williams wrote it. However, on the source recording, Goodman's orchestra anticipates this final attack, placing it on the upbeat of beat 3. I have remained faithful to Williams' original intention in the score, but clearly there is room for interpretation here.

**Notes on Mary Lou Williams and Rehearsal Notes written by Ted Buehrer. Glossary written by David Berger.**

To view videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the *Essentially Ellington 2009-10 repertoire* please visit [jalco.org/essentiallyellington](http://jalco.org/essentiallyellington).

## NOTES FROM WYNTON MARSALIS

Why did you decide to pick Mary Lou Williams to be included in the *Essentially Ellington* library?

W.M. I think Mary Lou Williams has a very important body of work, her playing and her arranging, and I think the fact that she as a woman is important. It's important for our female students to hear Mary Lou's music and understand the level of virtuosity and sophistication that she gave to jazz in the late 20s, 30s and 40s, up until she passed away. She was constantly creative up until the 1970s.

What do you think students and directors can learn from playing her music?

W.M. One, how to swing. Because her music is always about swinging and it's about the blues. From listening to her music piano players can learn how to play because she could just flat out play. She played with two hands; she played in many different styles, from the Eastern Seaboard stride school of piano playing to the Kansas City jump style, boogie-woogie piano. She played with tremendous elegance and technical élan. She had a flair with her style of playing, and she even went down into the 70's when they got into Sus 4 chords and playing fourths and all of that. Mary Lou could do all of that kind of stuff.

What are the similarities between Mary Lou's music and Duke's music?

W.M. Duke taught everyone how to write for the big band. He was the greatest and most sophisticated of all the arrangers and composers, so anyone who came after him would be influenced by him. I think the main things with Duke were the orchestration of blues timbres; where to put the half-steps and then spread them apart, making the chord bend. So Mary Lou picked up a lot of those types of techniques, and also how to use unison parts. A lot of writing for the big band is about wanting to use unison lines; you don't want all that harmony going on all the time. And above all, their biggest similarity would be the dedication to the different moods of the blues. Because the blues is not just those harmonies, it's not just a song; it's different types of shuffles, jumps, stomps, and I think Duke Ellington showed everyone the range and sophistication of jazz from a groove standpoint. And I know Mary Lou was very moved by it and moved to create original and great arrangements in the tradition of Duke. I know that she was proud of the arrangements she wrote for Duke, most notably Blue Skies, and she was always talking about it. And Duke was very encouraging. He encouraged her in the pursuit of her art.

Are there significant differences between her music and Duke's?

W.M. Yes, there are many differences between her and Duke, like the way she treats the ensemble. She has a more regional feeling of Kansas City, a lot of boogie-woogie stomps. And when she developed her music with pieces like *The Zodiac Suite*, she began to use a different type of harmonic vocabulary. She was much more of a piano virtuoso than Duke when it comes to just digital technique. Now, Duke was a virtuoso of timbre and sound and color; he had a different type of technical mastery. Mary Lou could just... up and down the keyboard, you know? So, she had that. And her themes, the way that she developed her material, is very different from Duke's.

What's significant about Roll 'Em?

W.M. Roll 'Em is a classic swing-era chart that uses boogie woogie and basic regional tastes, with sophisticated orchestration. It functions as a vehicle for Benny Goodman to have a send-off clarinet solo. He plays in the middle, and then the clarinet solo is developed by a trumpet solo. So, in the early part of the arrangement the saxophone section plays like a boogie-woogie. It's a difficult riff for them to play and the sections are playing together a lot, and also in call and response a lot. So it's an interesting way that she puts the call and response together with the saxophones. We're introduced to that in the beginning - the saxophones playing a rhythm section part - and they go to the response while the trumpets and brass articulate the melody. So, we get to the clarinet solo - and this is a classic solo with riffs underneath - and the trumpet solo starts in the middle register. It goes down, and then it starts to go up in subsequent choruses, three or four choruses, it builds up to the high section and then the clarinet plays a big, swooping phrase up to a high note, and then there's a classic shout chorus. It's the type of thing that was designed to drive dancers crazy. It just builds and builds in intensity, and it shows Mary Lou's mastery of orchestration because the orchestration opens up - it's big in the beginning and then it continues to open - but also her understanding of what can be done with a solo. A solo can be very powerful. It's interesting because the band builds up but the clarinet is soloing, and they play a background but then they stop. And sometimes, when people stop playing, and it's only the rhythm section and the soloist, it can also build intensity because you have a lot of space. In that space you can hear accents. You can hear the force and the pull of the swing.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

Composed and Arranged by Mary Lou Williams  
Transcribed and Edited by Ted Buehner

Fast Swing ♩ = 176

# ROLL 'EM

The musical score is arranged for a jazz ensemble. It includes parts for Solo Clarinet, Reeds (Alto Sax, Tenor Sax, Baritone Sax), Trumpets (1-4), Trombones (1-3), Guitar, Piano, Bass, and Drums. The score is in 4/4 time with a tempo of 176 beats per minute. It features a variety of musical notations including dynamics (f, mf, unis.), articulation (accents), and performance instructions like 'Rim' for the drums. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

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Roll 'Em

A w/ brass

Solo Cl. *mf*

Alto *mf* *sim.*

Alto *mf* *sim.*

Tenor *mf* *sim.*

Tenor *mf* *sim.*

Bari. *mf* *sim.*

Tpts. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Tbns. 1 *mf*

2 *mf*

3 *mf*

Gtr. F6 E9 F6 F7 Bb7 F6

Pno. *mf*

Bass *mf*

Drs.



Roll 'Em

Sax soli w/saxes [B]

The musical score is arranged in a standard orchestral layout. The top section includes Solo Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The middle section includes Trumpets 1-4 and Trombones 1-3. The bottom section includes Guitar, Piano, Bass, and Drums. The score is in 4/4 time with a key signature of one sharp (F#). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. Performance instructions such as 'Plunger' and 'Open' are placed above specific notes in the saxophone and trumpet parts. Chord symbols (C7, Bb7, C7, C9+5, F6, F6, F7) are provided for the guitar part. The piece concludes with a final dynamic marking of *f* and an accent (>).

Roll 'Em

Solo Cl. w/saxes  
 Alto w/ brass  
 Alto *mf*  
 Tenor  
 Tenor  
 Bari.  
 Tpts. 1 *mf*  
 2 *mf*  
 3 *mf*  
 4 *mf*  
 Tbns. 1 *mf*  
 2 *mf*  
 3 *mf*  
 Gtr. Bb9 Bb° Bb9 F6 C7 Bb7 C7 C9+5 F6  
 Pno.  
 Bass *f*  
 Drs. Rim

Roll 'Em

Score for **Roll 'Em**, page 5. The score includes parts for Solo Clarinet (C), Alto, Tenor, Bari., Tpts. 1-4, Tbns. 1-3, Gtr., Pno., Bass, and Drs. The music is in 4/4 time and features a key signature of one sharp (F#).

Key features of the score include:

- Chord Changes:** F7, Bb7, F6, Bb9, F.
- Dynamic Markings:** *f*, *mf*, *sim.*
- Performance Techniques:** *Rim*, *Cr.*
- Section Markers:** [C] and [D].

The score is overlaid with a large red watermark: "Preview Requires Purchase".

Solo Cl.

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Gtr.

Pno.

Bass

Drs.

*sim.*

*mp*

*mf*

*Rim*

*mf*

C9 Bb9 F6 F7 Bb7 F7

Solo as is

3 3 3

Roll 'Em

**F** Piano solo

Solo Cl.

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Gtr.

Pno.

Bass

Drs.

Roll 'Em

Score for **Roll 'Em**, page 8. The score includes parts for Solo Cl., Alto, Tenor, Bari., Tpts. 1-4, Tbns. 1-3, Gtr., Pno., Bass, and Drs. A key signature of one sharp (F#) is indicated at the top left. A box containing the letter 'G' is positioned above the Solo Cl. staff. The guitar part features a chord progression: Bb7, F, C7, F, and F7. The piano part includes a triplet of eighth notes in the first measure and a dynamic marking of *f* in the final measure. The drum part consists of a steady eighth-note pattern. A large red watermark reading "Preview Only" is overlaid diagonally across the page, and "Legal Use Requires Purchase" is written below it.

Roll 'Em

[H]

Solo Cl.

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Gtr. *mf* Bb7 F C7 F F7

Pno.

Bass *mf*

Drs.

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Solo Clarinet, two Altos, two Tenors, and Baritone) and brass (Trumpets 1-4 and Trombones 1-3). The bottom section includes guitar, piano, bass, and drums. The guitar part features a series of chords: Bb7, F, C7, F, and F7. The piano part has a complex melodic line with many accidentals. The bass part provides a steady rhythmic accompaniment. The drum part consists of a simple pattern of eighth notes. A large red watermark is overlaid diagonally across the entire page.

I

Solo Cl.

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Gtr. B $\flat$ 7 F C7 F F6

Pno.

Bass

Drs. cowbell



Roll 'Em

**J**

Solo Cl. *f*

Alto *f*

Alto *f*

Tenor *f*

Tenor *f*

Bari. *f*

Tpts. 1 *f*

2 *f*

3 *f*

4 *f*

Tbns. 1 *f*

2 *f*

3 *f*

Gtr. *f*  
F6 F7 Bb9 Bb6 Bb9 Bb6 Bb9 Bb6 Bb9 F6 Am7 F6 Am7 F6 Am7 F6

Pno.

Bass *f*

Drs. *f*

Roll 'Em

Solo Cl. *Solo* *mf* K G6 G7

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1 *mp* Plunger

2 *mp* Plunger

3 *mp* Plunger

4 *mp* Plunger

Tbns. 1 *mp* Plunger

2 *mp* Plunger

3 *mp* Plunger

Gtr. C9+5 Gm7 C9+5 F6 Fm6 Bb° C9+5 F6 F6 F7

Pno. Light fills behind soloists

Bass

Drs. *mp* Rim

Roll 'Em

Solo Cl. <sup>C9</sup> <sup>G6</sup> <sup>D9</sup> <sup>C9</sup> <sup>G6</sup>

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Gtr. <sup>Bb9</sup> <sup>F6</sup> <sup>C9</sup> <sup>Bb9</sup> <sup>Bb°</sup> <sup>Bb9</sup> <sup>F°</sup> <sup>F6</sup> <sup>F°</sup> <sup>F6</sup>

Pno.

Bass

Drs.

Roll 'Em

This musical score is for the piece "Roll 'Em" and is page 14 of a larger work. The score is arranged for a large ensemble, including a solo clarinet, alto and tenor saxophones, baritone saxophone, trumpets (1-4), trombones (1-3), guitar, piano, bass, and drums. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a first ending bracket labeled "L" over the first measure, which contains a G6 chord. The solo clarinet part features a melodic line with various ornaments and dynamics. The saxophones and brass instruments provide harmonic support with sustained notes and rhythmic patterns. The guitar part consists of rhythmic slash marks, indicating strumming patterns. The piano part includes chords and melodic lines. The bass part provides a steady rhythmic foundation. The drum part features a consistent pattern of eighth notes. A large red watermark "Preview Only" is overlaid diagonally across the entire page.

Roll 'Em

Solo Cl. *f*

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1 *mf*

2

3 *mf*

4 *mf*

Tbns. 1 *mf*

2 *mf*

3 *mf*

Gtr. *mf*

Pno. *mf*

Bass *mf*

Drs. *mf*

D9 C9 G6 M G6 G7

C9 Bb9 Bb° Bb9 F° F6 F° F6 F6 F7

Roll 'Em

Solo Cl. <sup>C9</sup> <sup>G6</sup> <sup>D9</sup> <sup>C9</sup> <sup>G6</sup>

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Gtr. <sup>Bb9</sup> <sup>F6</sup> <sup>C9</sup> <sup>Bb9</sup> <sup>Bb°</sup> <sup>Bb9</sup> <sup>F°</sup> <sup>F6</sup> <sup>F°</sup> <sup>F6</sup>

Pno.

Bass

Drs.

Roll 'Em

Solo Cl. <sup>N</sup> <sup>G6</sup>

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Gtr. <sup>F6</sup> <sup>F7</sup> <sup>Bb9</sup> <sup>F6</sup>

Pno. <sup>8va</sup>

Bass

Drs.

Roll 'Em

Solo Cl. <sup>D9</sup> <sup>C9</sup> <sup>G6</sup> O

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2 *Solo* *f* <sup>G6</sup>

3

4

Tbns. 1

2

3

Gtr. <sup>C9</sup> <sup>Bb9</sup> <sup>Bb°</sup> <sup>Bb9</sup> <sup>F°</sup> <sup>F6</sup> <sup>F°</sup> <sup>F6</sup> <sup>F6</sup> <sup>F7</sup>

Pno.

Bass

Drs.



Solo Cl. 

Alto 

Alto 

Tenor 

Tenor 

Bari. 

Tpts. 1 

2 

3 

4 

Tbns. 1 

2 

3 

Gtr. 

Pno. 

Bass 

Drs. 

[P]

Solo Cl.

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Gtr.

F6 F7 Bb9 F6

Pno.

Bass

Drs.

The musical score is arranged in a standard orchestral layout. It begins with a 'P' (Piano) dynamic marking in a box. The Solo Clarinet part features a melodic line with eighth and sixteenth notes. The Alto and Bari. parts are mostly silent. The Tenor parts play a rhythmic accompaniment. The Trumpets (1-4) have a melodic line with slurs and accents, with chord markings G6, G7, C9, and G6. The Trombones (1-3) are silent. The Guitar part consists of rhythmic slashes with chord markings F6, F7, Bb9, and F6. The Piano part provides harmonic support with chords and some melodic fragments. The Bass part plays a steady eighth-note line. The Drums part is indicated by slashes and rests.

Solo Cl. Q

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Gtr. C9 F6 F6 F7

Pno. 8va

Bass

Drs.

Musical score for 'Roll 'Em' featuring Solo Cl., Alto, Tenor, Bari., Tpts. 1-4, Tbns. 1-3, Gtr., Pno., Bass, and Drs. The score includes various musical notations such as notes, rests, and chord symbols (C9, G6, D9, Bb9, F6). A large red watermark 'Preview Only' is overlaid diagonally across the page, with the text 'Legal Use Requires Purchase' written below it.

**R**

Solo Cl. *mp*

Alto

Alto

Tenor *mp*

Tenor *mp*

Bari.

Tpts. 1 *mf* Open

2 *mf* G6 G7 C9 G6

3 *mf* Open

4 *mf* Open

Tbns. 1 *mf* Open

2 *mf* Open

3 *mf* Open

Gtr. *mf* F6 F7 Bb7 F6

Pno.

Bass *mf*

Drs. *mf*

Roll 'Em

S

Solo Cl. *f*

Alto *f*

Alto *f*

Tenor *f*

Tenor *f*

Bari. *f*

Tpts. 1 *f*

2 *f*

3 *f*

4 *f*

Tbns. 1 *f*

2 *f*

3 *f*

Gtr. C9 F6 F6 Bb9 F6 F9

Pno. *f*

Bass *f*

Drs. *f* Fill Cr.1

Sheet music for the song "Roll 'Em". The score includes parts for Solo Clarinet (Cl.), Alto, Tenor, Bari., Trumpets (Tpts. 1-4), Trombones (Tbns. 1-3), Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Drs.).

Key features of the score include:

- Chorus:** A large red watermark "Preview Requires Purchase" is overlaid on the central portion of the page.
- Instrumentation:** The score is for a big band ensemble, including woodwinds, brass, guitar, piano, bass, and drums.
- Chord Progression:** The guitar part shows a sequence of chords: Bb9, F6, Bb9, C9+5, Gm7 C9, F6, Bb9, C9+5, F6.
- Drum Part:** The drum part includes a "Rim" section and a "Cr." (Cymbal) section with triplet patterns.
- Annotations:** "w/ brass" and "(saxes)" are noted above the Solo Cl. staff.

## ESSENTIALLY ELLINGTON

The *Essentially Ellington* High School Jazz Band Program (*EE*) is one of the most unique curriculum resources for high school jazz bands in the United States, Canada, and American schools abroad. *EE* extends the legacy of Duke Ellington and other seminal big band composers and arrangers by widely disseminating music, in its original arrangements, to high school musicians for study and performance. Utilizing this music challenges students to increase their musical proficiency and knowledge of the jazz language. *EE* consists of the following initiatives and services:

**Supplying the Music:** Each year Jazz at Lincoln Center (JALC) transcribes, publishes, and distributes original transcriptions and arrangements, along with additional educational materials including recordings and teaching guides, to high school bands in the U.S., Canada, and American schools abroad.

**Talking about the Music:** Throughout the school year, band directors and students correspond with professional clinicians who answer questions regarding the *EE* music. *EE* strives to foster mentoring relationships through email correspondence, various conference presentations, and the festival weekend.

**Sharing Experiences:** Students are encouraged to enter an essay contest by writing about an experience they have had with jazz music. The first place winner earns the honor of naming a seat in Frederick P. Rose Hall, the home of Jazz at Lincoln Center.

**Professional Feedback:** Bands are invited to submit a recording of their performance of the charts either for entry in the competition or for comments only. Every submission receives a thorough written assessment. Bands are also invited to attend *EE* Regional Festivals for an opportunity to perform and receive a workshop.

As of May 2009, *EE* has distributed scores to more than 5,000 schools in all 50 U.S. states, Canadian provinces and American schools abroad.

Since 1995, over 300,000 students have been exposed to Duke Ellington's music through *Essentially Ellington*.

**Finalists and In-School Workshops:** Fifteen bands are selected from competition entries to attend the annual Competition & Festival in New York City. To prepare, each finalist band receives an in-school workshop led by a professional musician. Local *EE* members are also invited to attend these workshops.

**Competition & Festival:** The *EE* year culminates in a three-day festival at Jazz at Lincoln Center's Frederick P. Rose Hall. Students, teachers, and musicians participate in workshops, rehearsals, and performances. The festival concludes with an evening concert at Lincoln Center's Avery Fisher Hall that features the three top-placing bands, joining the Jazz at Lincoln Center Orchestra with Wynton Marsalis in concert previewing next year's *EE* repertoire.

**Band Director Academy:** This professional development session for band directors is designed to enhance their ability to teach jazz. Led by prominent jazz educators each summer, this companion program to *EE* integrates performance, history, pedagogy, and discussion into an intensive educational experience for band directors at all levels.

**JAZZ AT LINCOLN CENTER** is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center 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 performance, education and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, yearly hall of fame inductions, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, jazz appreciation curricula for students, music publishing, children's concerts, lectures, adult education courses, student and educator workshops and interactive websites. Under the leadership of Artistic Director Wynton Marsalis, Chairman Lisa Schiff and Executive Director Adrian Ellis, Jazz at Lincoln Center produces thousands of events each season in its home in New York City, Frederick P. Rose Hall, and around the world. For more information visit [jalc.org](http://jalc.org).

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