

# YOUNG JAZZ ENSEMBLE

# Come Sunday

By Duke Ellington  
Arranged by Rick Hirsch

## INSTRUMENTATION

Conductor	1st Trombone
C Flute (Optional)	2nd Trombone
1st E♭ Alto Saxophone	3rd Trombone (Optional)
2nd E♭ Alto Saxophone	4th Trombone (Optional)
1st B♭ Tenor Saxophone	Guitar Chords
2nd B♭ Tenor Saxophone	Guitar (Optional)
E♭ Baritone Saxophone (Optional)	Piano
1st B♭ Trumpet (Harmon or Cup mute)	Bass
2nd B♭ Trumpet (Harmon or Cup mute)	Drums
3rd B♭ Trumpet (Harmon or Cup mute)	
4th B♭ Trumpet (Optional) (Harmon or Cup mute)	

## Optional/Alternate Parts

B♭ Clarinet  
Vibraphone  
Auxiliary Percussion (Cabasa or Maraca or Shaker or Shekere)  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

## NOTES TO THE CONDUCTOR

Duke Ellington composed “Come Sunday” as part of his extended work *Black, Brown, and Beige*. Since that time, it has become one of Ellington’s most enduring pieces, recorded by musicians ranging from Mahalia Jackson to the World Saxophone Quartet, and from Clark Terry to Johnny Mathis. The song’s popularity seems to stem from its gospel-tinged melody and the religious implications of the lyrics.

The main defining characteristic of this new arrangement is the contemporary rhythmic setting, with an ostinato-like rhythm section groove (composite of piano, bass, and drum figures), and drums played with mallets rather than sticks. Otherwise, I have preserved the integrity of Ellington’s original melody and harmony. One exception is the vi-IV-III-I cadence used at the end of the A sections, which is my own touch.

Here are some rehearsal notes and suggestions to help you get the most out of your band:

- Take time to work out the individual rhythm section parts, and then put them together. Identify who plays with whom, and when.
- The drummer should be using soft mallets throughout the piece (marimba mallets covered with yarn—not xylophone mallets with exposed rubber heads).
- The slurs in the trumpets’ first phrase are not actual slurs—they’re phrase marks. So, encourage your trumpet players to use legato tonguing through this and similar phrases. This applies to the trombones and saxophones, too, when similar notation occurs in their parts.
- Note that the eighth notes are to be played evenly—not in a swing style.
- Focus on holding the tempo steady. Youthful tendency is to push the tempo.
- Encourage your wind players to play gently and with a beautiful tone.
- Trumpet players may use flugelhorns throughout, in which case, they should not play “into stand” when indicated.
- When trumpets use harmon mutes at m. 41, the stems should be out. If no harmons are available, substitute straight or cup mutes at your discretion.
- The overall feeling of the performance should be slow, warm, and a bit sultry.
- If your tenor and trombone soloists want to try improvising their solos (which I’d strongly encourage!), the B $\flat$  major pentatonic scale is an excellent melodic resource that will get them through these solos.
- Note the saxophones’ pyramid figure in m. 23.

Have fun!

—Rick Hirsch



**Rick Hirsch**

Rick Hirsch (BA UMass-Amherst; MM Northern Illinois University) is an award-winning composer and arranger who began his career as a personal music copyist for Bob Mintzer and Toshiko Akiyoshi. He has written music for jazz icons Yusef Lateef and Eddie Henderson, the Capitol Quartet, and the storied Penn State Blue Band, to name a few. He is in-demand as a guest conductor for All-State and District Jazz Bands, and formerly served on the music faculty of Penn State University. In 2017 Rick Hirsch’s BIG OL’ BAND released their debut album, *Pocono Git-Down*, celebrating the vibrant under-the-radar jazz scenes beyond the big cities.

CONDUCTOR  
46155S

# COME SUNDAY

By Duke Ellington  
Arranged by Rick Hirsch

STRAIGHT EIGHTHS ♩ = 80

**C FLUTE (OPTIONAL)**  
Opt. SVA

**1ST E♭ ALTO SAXOPHONE**

**2ND E♭ ALTO SAXOPHONE**

**1ST B♭ TENOR SAXOPHONE**

**2ND B♭ TENOR SAXOPHONE**

**E♭ BARITONE SAXOPHONE (OPTIONAL)**

**1ST B♭ TRUMPET (HARMON OR CUP MUTE)**  
PLAY INTO STAND

**2ND B♭ TRUMPET (HARMON OR CUP MUTE)**  
PLAY INTO STAND

**3RD B♭ TRUMPET (HARMON OR CUP MUTE)**  
PLAY INTO STAND

**4TH B♭ TRUMPET (OPTIONAL) (HARMON OR CUP MUTE)**  
PLAY INTO STAND

**1ST TROMBONE**

**2ND TROMBONE**

**3RD TROMBONE (OPTIONAL)**

**4TH TROMBONE (OPTIONAL)**

**GUITAR (OPTIONAL)**

**PIANO**

**BASS**

**DRUMS**  
Use SOFT MALLETS  
TOMS

© 1966 (Renewed) G. SCHIRMER, INC. (ASCAP)  
This Arrangement © 2017 G. SCHIRMER, INC. (ASCAP)  
International Copyright Secured All Rights Reserved including Public Performance Used by Permission



CONDUCTOR

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Requires Purchase".

Chord progression for Piano (PNO.):

- Measures 9-10: F7, Eb7
- Measure 11: F7
- Measure 12: G7
- Measure 13: Cm7 Bb/D Ebm7 C7/E F7sus
- Measure 14: F#o7
- Measure 15: Gm7 Ebm7 Dm7 Bbm7

Drum notation includes "etc." and "sim." markings.

CONDUCTOR (17)

Musical score for CONDUCTOR (17) and various instruments including FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes musical notation, lyrics, and performance instructions such as 'SOLO' and 'Legal use Requires Purchase'.

Legal use Requires Purchase

CONDUCTOR

COME SUNDAY

FLUTE (Loco) m2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1 IN STAND m2

TPT. 2 IN STAND m2

TPT. 3 IN STAND m2

TPT. 4 IN STAND m2

TBN. 1 IN STAND m2

TBN. 2 IN STAND PLAY m2

TBN. 3 IN STAND m2

TBN. 4 IN STAND m2

GTR. Fped G7 G#7 Eb#m7 D#m7 B#m7

PNO. Fped G7 C#m7 B7/O Eb C7/E F#m7 F#7 G#m7 Eb#m7 D#m7 B#m7

BASS

DRUMS

25 26 27 28 29 30 31 32

Preview Only  
 Legal Use Requires Purchase

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TEN. 1-4, ARR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics (e.g., *mf*, *mfz*).

Chord progressions for the piano part include: G7, SOLO AD LIB. DE AG-16, F7, G7, A7, D#17, G7, A#17, F#17, E#17, and C#17. The piano part also includes the instruction "END SOLO".

Trumpet parts (TRP. 1-4) include the instruction "TO HARMON MUTE".

Drum part (DRUMS) includes the instruction "Etc." and a "TIME" signature.

Measure numbers 33 through 40 are indicated at the bottom of the score.



FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TRP.

PNO.

BASS

DRUMS

41

42

43

44

45

46

47

48

HARMON MUTE

OPEN

F7 SOLO AD LIS. OR AG-16

E7

F7

G7

C#7

F7

G#7

E#7

B#7

END SOLO

F#5

E#5

F#5

G#5

C#7

F7(b9)

G#7

E#7

D#7

B#7

F7

E7

F7

G7

C#7

F7

G#7

E#7

D#7

B#7

TIME





49

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(OPEN)

(PR. SOLO)

SOLO

(w/BASS)

(w/SAXES)

STRIKE CYN. W/ Mallet HANDLE

TIME

49 50 51 52 53 54 55 56

sub. m2

F7 Cm7 F7 C7 G7 F7(9)

F7 Cm7 F7 C7 (w/SAXES) G7 F7(9)



Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-4, Gtr., PNO., BASS, and DRUMS. The score includes dynamic markings such as *m<sup>2</sup>*, *FFED*, and *OPEN*. Chord symbols like G7, C7/E, F7sus, and F#07 are present. The piece is titled "COME SUNDAY".

Preview Only  
 Legal Use Requires Purchase

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only! Legal Use Requires Purchase".

**Preview Only**  
Legal Use Requires Purchase



alfred.com

46155S US \$9.00



0 38081 52423 8