

JAZZ AT LINCOLN CENTER LIBRARY

Boy Meets Horn

**Composed by DUKE ELLINGTON, IRVING MILLS
and REX STEWART**

Transcribed by MARK A. LOPEMAN

As recorded by Duke Ellington and His Orchestra on December 12, 1938.

Transcribed by Mark A. Lopeman for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for *Essentially Ellington:*
The Second Annual Jazz at Lincoln Center High School Jazz Band Competition 1997.

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Instrumentation:

Conductor	Trombone 1
Alto Sax 1	Trombone 2
Alto Sax 2	Trombone 3
Tenor Sax	Piano
Baritone Sax	Bass
B♭ Trumpet 1	Drums
B♭ Trumpet 2	
B♭ Cornet or Trumpet (solo)	

Original Recording Information:

Boy Meets Horn by Duke Ellington, Irving Mills and Rex Stewart (3:02)

Recorded 12/22/38, New York

The Chronological Classics 1938-39 (#7474; Brunswick 8306)

Wallace Jones, Cootie Williams, trumpets; Rex Stewart, cornet; Joe "Tricky Sam" Nanton, Lawrence Brown, trombones; Juan Tizol, valve trombone; Johnny Hodges, Otto Hardwick, alto saxophones; Barney Bigard, tenor saxophone; Harry Carney, baritone saxophone; Duke Ellington, piano; Billy Taylor, bass; Sonny Greer, drums. Soloist: Stewart.

Rehearsal Notes:

- The band should always accompany the soloist, and never "bury" him or her.
- The cornet soloist must practice half-valve playing: if the valve gets pushed down too far or not far enough, the desired effect will not be reached. Again, it's very important to learn this style.
- Listen to the recording and notice the sense of deliberateness in the ensemble as it accompanies the beginning of Rex Stewart's solo; the ensemble maintains - tongue-in-cheek - much the air of a good rehearsal pianist for a dance class. The exceptions are brief: the intro (mm. 1-3), the first interlude and key change (mm. 37-40), and the climactic phrase (mm. 77). The implicit humor is in the restraint of this usually overtly swinging ensemble as it "plays down" to the level of Stewart, who is himself affecting the ability of a beginner; but in the few spots mentioned above, the mask is dropped a bit and the ensemble swings out a little more.
- For his part, Stewart starts out feigning uncertainty, grows more confident (and competent) for the second theme (letters E and F), and then, amazingly, conquers a whole new octave of range, with bravado, in the short space of five climactic measures (mm. 73-77). Stewart then waddles through his "cadenza" competently enough, but gets one more sticky valve (mm. 87) just before the end.
- The pianist should study Duke's piano style - particularly at letter C. It is extremely important not to be too busy.
- The drums must swing the whole band without playing too loudly. Styles have changed

considerably since 1938 (almost 60 years)! It is very important to listen to the recording over and over again to try to replicate the feeling of the Ellington style.

- Ellington's genius is evidenced by the fact that his work is wholly effective on several levels. For instance, despite its cute premise, this piece has an elegant ternary form. Players should be aware of this:

"A" section (key of F)	Intro		4
	First theme:	a	12
		b	8
		a	12
	Interlude and key change		4
"B" section (key of B♭)	Second theme	c	16
	Interlude		6
"A" section (key of F)	First theme	a	10
	(recapitulation)		(elision) 6
	Cadenza and last chord		10

- Mark Lopeman & Jon Faddis

Notes from Wynton Marsalis:

Boy Meets Horn is the tonal story of Rex Stewart meeting his horn. He also meets the whole ensemble. This piece is an extended call-and-response between the solo horn and the band. Like the dynamics of a good conversation, the band must always play relaxed, not too loud, but with intensity and interest. Make sure that the saxophone chords are all balanced and that players know where their notes lie in the chord voicings (you don't want to play a flat 9 with the same weight as a third). The trumpet soloist will have to work hard on learning the half-valve technique and projecting a playful rhythmic feeling, both of which are essential to properly render this composition. Observe the little letters: *p*, *f*, *ff*, *mf* Yes.

Here are a few specifics:

Make sure to get a full, warm brass sound in the introductory measures. The call and response pattern begins right away, in mm. 2: the reeds call, and the brass respond on the fourth beat, and the reeds respond to the brass response at the top of mm. 3. Listen to the rhythm section's orchestration: notice when they're playing on the offbeats and when they're playing on the beat. Make sure the tempo doesn't drag when the entire band plays offbeats in mm. 7-8.

Note that at mm. 9 while the trumpet is playing the solo, the reeds have a counter-line and the brass are playing a riff. At mm. 29, make sure the ensemble controls their timbre and balance so that the solo trumpet can play relaxed and still be heard.

At letter D there's an interesting syncopated counterpoint between the trombones and the saxophones that'll need to get worked out so that the ensemble doesn't get bogged down. Pay close attention to the dynamics going from letter D to letter E. At letter E, the rhythm section really has to start swinging.

At letter G the saxophones and 3rd trombone should realize they're picking up the solo line from the trumpet. Make sure that the ensemble doesn't slow down at mm. 59 and 60. The call-and-responses at letter I should sound like question-and-answer - they must take on the quality of human voices. Make your horns sing.

BOY MEETS HORN

By DUKE ELLINGTON, IRVING MILLS and REX STEWART

Transcribed by MARK A. LOPEMAN

♩ = 120

Alto Sax. 1 *f* *soli* **A**

Alto Sax. 2 *f*

Tenor Sax. *f*

Baritone Sax. *f*

Bb Trumpet 2 *f*

3* *f* x notes are 1/2 valve *solo*

Trombone 2 *f*

3** *f*

Piano *bass cues* F D9 Ab9 G9 Gm7 G9 C9 C9 Db9 D9 Db9

Bass

Drums *brushes on H.H.* *stir S.D.*

* Trumpet 3 is played on a cornet on the original recording.

** Trombone 3 is played on a valve trombone on the original recording.

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Boy Meets Horn

7

1 A. Sax. *p*

2 T. Sax. *p*

3 B. Sax.

1 Tpt. 2 *mp*

3 Tpt. 3 *mp* 1/2 H.V. H.V. H.V.

1 Tbn. 2 *mp*

3 Tbn. 3 *mp*

Pno. C9 Db9 D9 Db9 C9 Db9 D9 Db9 Gm7 C9 Gm7 C9 Gm7 C9 Gm7 C9

Bass

Drms.

Boy Meets Horn

13

1 A. Sax. *f* *soli* *mf* **B**

2 T. Sax. *f* *mf* *mf* *mf*

3 B. Sax. *f* *mf* *mf* *mf*

1 Tpt. 2

3 H.V. H.V. H.V. open

1 Tbn. 2

3 (with saxes) *mf*

Pno. Gm7 C9 Gm7 C9 F F Gb7

Bass

Drms. sticks time (S.D.)

Boy Meets Horn

19

A. Sax. 1 2

T. Sax.

B. Sax.

Tpt. 2 3

Tbn. 2 3

Pno.

Bass

Drms.

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Boy Meets Horn

C

25

1 A. Sax.

2 T. Sax.

B. Sax.

1 Tpt. 2

3

1 Tbn. 2

3

Pno.

Bass

Drms.

(C9) (Db9) (D9) (Db9) (C9) (Db9) (D9) (Db9) (C9) (Db9) (D9)

Boy Meets Horn

29

A. Sax. 1 2

T. Sax. 1 2 3

Tpt. 2 3

Tbn. 2 3

Pno. Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 F

Bass

Drms. time ens. cym.

Boy Meets Horn

37 **D** **E**

A. Sax. 1 *mf* *mp*

A. Sax. 2 *mf* *mp*

T. Sax. *mf* *mp*

B. Sax. *f* *mp*

Tpt. 2

Tpt. 3

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Pno. *Gb7 F7* *Bb* *D7*

Bass

Drms. *f* choke H.H. + o time

Boy Meets Horn

43 bend down

A. Sax. 1 2

T. Sax.

B. Sax.

Tpt. 2 3

Tbn. 2 3

Pno. G7b9 Cm7 Cm6 Eb Edim Bb/F G7b9 C9 F7 F7#5

Bass

Drms.

The musical score is arranged in a standard orchestral format. The top section contains three saxophone staves (A. Sax., T. Sax., B. Sax.) and three trumpet staves (Tpt. 2, 3). The middle section contains three trombone staves (Tbn. 2, 3). The bottom section contains piano (Pno.), bass, and drums (Drms.). The piano part includes a series of chords: G7b9, Cm7, Cm6, Eb, Edim, Bb/F, G7b9, C9, F7, and F7#5. The saxophone parts feature melodic lines with various articulations, including a 'bend down' instruction for the first saxophone. The trumpet and trombone parts provide harmonic support. The bass line is a steady eighth-note accompaniment. The drum part consists of a consistent rhythmic pattern.

Boy Meets Horn

49 **F**

1 A. Sax. *mp* bend down

2 T. Sax. *mp*

3 B. Sax. *mp*

1 Tpt. 2

3

1 Tbn. 2

3

Pno. *Bb* *D7* *G7b9* *Cm7* *Cm6* *Gb6*

Bass

Drms.

Boy Meets Horn

55 G

1 A. Sax. (bend down) *f*

2 (bend down) *f*

T. Sax. (bend down) *f*

B. Sax. *f*

1 Tpt. 2 *sfz*

3 *sfz*

1 Tbn. 2 *sfz*

3 with saxes, bring out *f*

Pno. *Bb* *Cdim* *Dbdim* *F7b9* *Bb* *Gb9* *Bb* *Bdim* *F6/C* *Bb9* *A7#5* *D7#9* *G9* *Gm7* *G9*

Bass

Drms. *H.H. + o* back beat on two and four *sim.*

Boy Meets Horn

61 H

A. Sax. 1 2

T. Sax.

B. Sax.

Tpt. 2 3

Tbn. 2 3

Pno. G9 C9 Db9 D9 Db9 C9 Db9 D9 Db9 C9 Db9 D9 Db9

Bass

Drms. stir S.D. p

Boy Meets Horn

67

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

B. Sax.

Tpt. 2 *mp*

3

Tbn. 2 *mp*

3

Pno. Gm7 C9 Gm7 C9 Gm7 C9 Gm7 C9 Gm7 C9 Gm7 C9 Gm7 C9

Bass

Drms.

Boy Meets Horn

73 **I** **J**

A. Sax. 1 2

T. Sax. 1 2 3

B. Sax. 1 2 3

Tpt. 2 3

Tbn. 2 3

Pno. F6 Bb9 Eb13#11 Ab9 Dbmaj7 Gm7b5 F6/C

Bass

Drms. H.H. choke w/hand *p* time

very slight bend

(no note)

3

1/2 1/2

Boy Meets Horn

81

1 A. Sax. (-3+)

2 T. Sax. (-3+)

B. Sax. (-3+)

1 Tpt. 2 (-3+)

3

1 Tbn. 2 (-3+)

3 (-3+)

Pno. F6 (-3+)

Bass (-3+)

Drms. choke H.H.

