

# C-Jam Blues

Duke Ellington  
arr: Idar Torskangerpoll

Swing ♩ = 120-180

Part 1: *mf*, 2x only

Part 2: *mf*, 2x only

Part 3: *mf*, 2x only

Part 4: *mp-mf*

Part 5: *mp-mf*

Part 6: *mp-mf*

Part 7a: *mp-mf*

Part 7b (opt.): *mp-mf*, Eb7, Bb7, Eb7, Bb7, G7, Cm7, F7

Drum Set: *mp-mf*, Tamb

Perc 1: *mf*, Congas, Xylophone or Vibraphone, 2x only

Mallets: *mf*, 2x only

Super Part: *mf*, 2x only

13

Part 1

Part 2

Part 3

Part 4

Part 5

Part 6

Part 7a

Part 7b (opt.)

Set

Perc 1

Mal.

S. P.

*f*

*f*

*f*

*f*

Bb7 G7 Cm7 F7 Bb7 Eb7 Bb7 Eb7 Bb7 G7 Cm7

Detailed description: This is a page of a musical score, numbered 13 at the top. It consists of ten staves. Part 1 is a violin part with a melodic line and slurs. Part 2 is a viola part with a similar melodic line. Part 3 is a flute part with a rhythmic pattern and slurs. Part 4 is a clarinet part with a rhythmic pattern. Part 5 is a bassoon part with a rhythmic pattern. Part 6 is a double bass part with a rhythmic pattern. Part 7a is a piano part with a rhythmic pattern. Part 7b (opt.) is a guitar part with a rhythmic pattern and chord changes. Set is a set of drums with a rhythmic pattern. Perc 1 is a percussion part with a rhythmic pattern. Mal. is a mallet part with a rhythmic pattern. S. P. is a vocal soloist part with a rhythmic pattern. The score includes dynamic markings such as *f* and chord changes: Bb7, G7, Cm7, F7, Bb7, Eb7, Bb7, Eb7, Bb7, G7, Cm7.

Part 1 *f* *f p < f* *f p < f*

Part 2 *f* *f p < f* *f p < f*

Part 3 *f* *f p < f* *f p < f*

Part 4 *f* *f p < f* *f p < f*

Part 5 *f* *f p < f* *f p < f*

Part 6 *f* *f* *p < f* *f p < f*

Part 7a  
 F7 Bb7 G7 Cm7 F7 *f* E7 Eb7 A7 Bb7 Eb7 Edim Bb7

Part 7b (opt.) *f*

Set *f*

Perc 1 *f*

Mal. *f* *f p < f* *f p < f*

S. P. *f p < f* *f p < f*

(Solo sheets with suggestions to soloist and Chords/Scales for instruments in C, Bb, Eb and F are included in this set)

Part 1 *ff* **37** *ff* *ff* Solos written on solo sheet *Bb7* *Eb7*

Part 2 *ff* *ff*

Part 3 *ff* *ff* Solos written on solo sheet *Bb7* *Eb7*

Part 4 *ff* *ff*

Part 5 *ff* *ff*

Part 6 *ff* *ff*

Part 7a *G7* *Cm7* *F7* *Bb7* *G7* *Cm7* *F7* *ff* *E7* *Eb7* *A7* *Bb7* *mf* *Eb7*

Part 7b (opt.) *ff* *mf*

Set *ff* *mf*

Perc 1 *ff* *mf*

Mal. *ff* *ff*

S. P. *ff* *ff*

Edim Bb7 G7 Cm7 F7 Bb7 G7 Cm7 F7 49 Bb7 Eb7

Edim Bb7 G7 Cm7 F7 Bb7 G7 Cm7 F7 Bb7 Eb7

*mf*

*mf*

*mf*

Edim Bb7 G7 Cm7 F7 Bb7 G7 Cm7 F7 Bb7 Eb7

Set

Perc 1

Mal.

*mf*

S. P.

*mf*

Part 1

Part 2

Part 3

Part 4

Part 5

Part 6

Part 7a

Part 7b (opt.)

Set

Perc 1

Mal.

S. P.

Chord changes: Bb7, Eb7, Edim, Bb7, G7, Cm7, F7

Dynamic marking: *f*

Part 1

Part 2

Part 3

Part 4

Part 5

Part 6

Part 7a

Part 7b (opt.)

Set

Perc 1

Mal.

S. P.

*f* *f p* < *f* *f p* < *f*

*f* *f p* < *f* *f p* < *f*

*f* *p* < *f* *f p* < *f*

*f p* < *f* *f p* < *f*

*f* *f p* < *f* *f p* < *f* *ff*

*f* *f p* < *f* *f p* < *f* *ff*

*f* *Eb7* *Edim* *Bb7* *G7*

*f* *f p* < *f* *f p* < *f*

*f* *p* < *f* *f p* < *f*

*f p* < *f* *f p* < *f*

Part 1 *ff* *f* *mf*

Part 2 *ff* *f* *mf*

Part 3 *ff* *f* *mf* 2x only

Part 4 *ff* *f* *mf*

Part 5 *f* *mf*

Part 6 *f* *mf*

Part 7a *mf* Cm7 F7 Bb7 G7 Cm7 F7 Bb7 Eb7 Bb7 Eb7

Part 7b (opt.) *mf*

Set

Perc 1 Tamb Congas

Mal. *ff* *mf* 2x only

S. P. *ff* *mf* 2x only



Part 1

Part 2

Part 3

Part 4

Part 5

Part 6

Part 7a

Part 7b (opt.)

Set

Perc 1

Mal.

S. P.

1 2

Bb7 G7 Cm7 F7 Bb7 G7 Cm7 F7