

Just A-Sittin' and A-Rockin'

Duke Ellington/Billy Strayhorn

as played by Kenny Burrell on "Tribute to Duke" (1969)

transcribed by Thomas Müller 2018-04-05

Intro A^b A° $E^b 6$ $C^{b9/b13}$

F^9 B^{11} $E^b 6$ $C^{b9/b13}$ F^9 $B^{b9/b13}$

Theme E^b A^b E^b A^b E^b A^b E^b

A^b E^b $A^b 6$ $Am^6 (A^\circ)$ E^b $C^{b9/b13}$ $B^{b9/b13}$

E^b A^b E^b A^b E^b A^b E^b

E^b $A^b 6$ A° E^b $E^{7/b10}$ $D^{7/b10}$

Gm Gm^{b6} Gm^6 Gm^{b6} Gm Am^7 $A^b 9/+11$

$G\#m^{7/b5}$ G^+maj7 G^6 G Am^7 D^{11} E^7

un poco rit. *a tempo*

The musical score is written for guitar in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of eight staves of music. The first staff is an 8-measure 'Intro' section. The second staff continues with 8 measures. The third and fourth staves form a 16-measure 'Theme' section. The fifth and sixth staves continue the theme for another 16 measures. The seventh and eighth staves conclude the piece over 16 measures, ending with a 'poco rit.' and 'a tempo' marking.

35 E^b A^b E^b A^b E^b A^b E^b

Musical staff 35-38: Treble clef, key signature of two flats. Chords: E^b , A^b , E^b , A^b , E^b , A^b , E^b . Rhythmic pattern: quarter notes with eighth rests.

39 A^b E^b A^b6 A° E^b $E^{7/b10}$ B^b gliss.

Musical staff 39-42: Treble clef, key signature of two flats. Chords: A^b , E^b , A^b6 , A° , E^b , $E^{7/b10}$, B^b . Includes a glissando marking.

Variation

43 E^b E^b7 A^b A° E^b $C^{b9/b13}$ F^9 $B^b9/b13$ gliss.

Musical staff 43-46: Treble clef, key signature of two flats. Chords: E^b , E^b7 , A^b , A° , E^b , $C^{b9/b13}$, F^9 , $B^b9/b13$. Includes a glissando marking.

47 E^b E^b7 A^b A° E^b Fm^7 B^b gliss.

Musical staff 47-50: Treble clef, key signature of two flats. Chords: E^b , E^b7 , A^b , A° , E^b , Fm^7 , B^b . Includes a glissando marking and a triplet of eighth notes.

51 E^b E^b7 A^b A^b7 E^b $C^{7/b10}$ $F^{7/13}$ $B^b7/b10$ gliss.

Musical staff 51-54: Treble clef, key signature of two flats. Chords: E^b , E^b7 , A^b , A^b7 , E^b , $C^{7/b10}$, $F^{7/13}$, $B^b7/b10$. Includes a glissando marking.

55 E^b E^b7 A^b $D^{b5/b9}$ E^b

Musical staff 55-58: Treble clef, key signature of two flats. Chords: E^b , E^b7 , A^b , $D^{b5/b9}$, E^b .

59 Gm Gm Gm (Am^7) D^7

Musical staff 59-62: Treble clef, key signature of two flats. Chords: Gm , Gm , Gm , (Am^7) , D^7 . Includes a triplet of eighth notes.

63 G B^7 E^7 Am^7 D^7 (G^{maj7}) E^9 B^b gliss.

Musical staff 63-66: Treble clef, key signature of two flats. Chords: G , B^7 , E^7 , Am^7 , D^7 , (G^{maj7}) , E^9 , B^b . Includes a glissando marking.

67 E^b E^b7 A^b A° E^b $C^{b9/b13}$ F^9 B^b gliss.

Musical staff 67-70: Treble clef, key signature of two flats. Chords: E^b , E^b7 , A^b , A° , E^b , $C^{b9/b13}$, F^9 , B^b . Includes a glissando marking and upward/downward arrows.

71 E^b E^b7 A^b A° E^b $C^{b9/b13}$ F^9 $B^b9/b13$

1st Chorus

75 E^b E^b7 A^b E^b A° Fm^7 B^b7

79 E^b E^b7 A^b A^bm E^b E^b+ Fm^7 B^b7

83 E^b E^b7 A^b A^bm E^b Fm^7 B^b7

87 E^b7 A^b A^bm E^b A^b9

91 Gm

95 G Am^7 D^7 G (B^b7)

99 E^b E^b

103 E^b E^b7 A^b A° B^b $E^b7/b10$

2nd Chorus

107

8

111

$E^b 7/b10$

8

115

$E^b 7/b10$

8

119

$E^b 7/b10$

8

123

G^m $A^m 9$ $D 7/4$

8

127

G^6 $E 7/b10$ $A^m 7$ D^{13} G

8

X = these notes are muted but still hearable

130

E^b VII

8

134

E^b

8

3rd Chrus

139

E^b

8

143 E^b

147 E^b

151 E^b

155 G_m

159 E^7 (G_{maj}^7) A_m^7 D^7 G

163 E^b

167 E^b

Reprise

171 G_m $D^{7/b10}$

175 G^{maj7} A_m^9 $C_{maj}^7 (D^{11})$ G $B^b b5/b9 (=E^7/Bb)$

179 E^b A^b E^b A^b E^b A^b E^b

183 E^b A^b6 A° E^b F^9 $B^b9/b13$ gliss.

Variation
187 E^b6 E^b7 A^b $D^{b5/b9}$ E^b $C^{b10/b13}$ $F^{9/13}$ $B^b10/b13$

191 E^b7 gliss.

195 E^b E^b7 A^b A° $C^{7/b10}$ F^7 $B^b7/4$

199 $G^{7/b13}$ $C^{7/b10}$ $A^b6/9$ A^b9 E^b9

Outro
203 A^b A° $E^b6/9$ C^7

207 F^9 B^{11} E^b6 $C^{7/b10/b13}$

211 A^b A° IX E^b6 sic! $C^{b9/b13}$

* originally Db

215 F^9 B^{11} E^b6 $E^b7/b10$

219 A^b7 $G^{7/b13}$ G^b6 F^7 $E (= F^b)$

223

226 $E^{9/13}$

230

234 $C^{7/b10/b13}$ $B^b7/b10/b13$ $A^{7/b10/b13}$ $E^b9\#11/13$ VIII

let ring

Just A-Sittin' and A-Rockin'

Duke Ellington & Billy Strayhorn

as played by the Kenny Burrell Trio on "A Night at the Vanguard" 1959

transcribed by Thomas Müller 2018-03-22

Theme

8

bass

5

8

9

8

13

8

17

8

21 E_{maj}^7 E_{+}^{maj7} E^6 E $F\#^7_m$ $B^{b9/13}$ E $G^{7/13}$

8 maybe intended:
E - E - G# - G#

25 C F^{maj7} C F C F^{maj7} C

29 F C F^6 $F\#$ C A_m $G^{b9/13}$ C^6 gliss.

Interlude

33 C C^7 F $F\#$ C $A^{7/b9/b13}$ D^9 $G^{7/b9/b13}$ gliss.

37 C C^7 F $F\#$ C

Comments

As far as I know there are two recordings of "Just A-Sittin' and A-Rockin'" by Kenny Burrell, a trio version on "A Night at the Vanguard" (1959), and a solo version on "Tribute to Duke" (1969). The solo version seems to me the more interesting one. I have transcribed it completely and in addition the theme of the trio version. The arrangements are similar except for the key (C major respectively Eb major) and differ much from Ellington's own versions.

Analysis of the solo version:

The theme has the usual form $A_1 - A_2 - B - A_3$ ($4 \times 8 = 32$ bars). In his first version Burrell inserts an 8 bar interlude between the theme and the first improvised chorus containing a chordal variation of part A. In the solo version this is extended to a variation of the entire theme.

The theme is preceded by an intro which is independent from Ellington's Intro. It is derived from the chord changes of the last three bars of part A, stretched to 8 bars.

In the first chorus of the solo version the chord changes differ freely from those of the theme. Burrell makes full use of the freedom not having to take into account what the bass plays. I have tried to indicate the chords as far as possible, even though these indications sometimes are only guesses.

The A-parts of the second and third choruses do not show any chord changes at all. There is only the tonic left, and the improvisation uses the blues scale. Part B however contains interesting chordal variations.

The reprise consists only of the second half of the theme (B - A_3) and the first half of the variation. The extended return of the Intro concludes the solo version.

Synopsis of the chord changes of part A:

It is impossible to decide which chord changes Ellington himself regarded as original. I have analysed the instrumental version from 1941 and two vocal versions, with Ray Nance (1953) and with Rosemary Clooney (1956). Ellington's chord changes vary and do not seem to be an inherent part of the composition. The parts of piano and bass are in one case not even coordinated precisely.

For comparison I have transposed the first A-parts of each version to C major.

Ellington (1941): originally in Ab major

C C/E | F C/G-E | F C/G | F⁷ C⁶/G-E |
 F C/G | F C/G-B | F⁹/C C/E Am | Dm⁷ G C G ||

Ellington/Nance (1953): originally in Ab major

C C/E | F C/G | F C/E | Dm⁷ G C C/G |
 F C/E | F F#° G C | D⁷ G⁷ C | Dm⁷ G C G ||
 bass: B-D C E A Eb D G B C

Ellington/Clooney (1956): originally in Bb major

C C/E | F C | F C/E | Dm⁷ G C C/E |
 F C/E | Dm⁷ G C (G) | C C/E Am | Dm⁷/G G⁹ C⁶ G ||

Burrell (1959):

C | F C | C | F C |
 C | F F#° | C Am | G^{-9/-13} C ||

Variation / Interlude:

C C⁷ | F F#° | C A^{-9/-13} | D⁹ G^{-9/-13} |

Burrell (1969): originally in Eb major

C | F C | C | F C |
 C | F F#° | C (Am) | A^{-9/-13} G^{-9/-13} ||

1st Chorus:

C C⁷ | F (Fm) | C (Eb°) | Dm⁷ G⁷ |
 C C⁷ | F Fm | C (C+) | Dm⁷ G⁷ ||

2nd Chorus:

C^{7/-10} blues scale | | C^{7/-10} blues scale | |
 C^{7/-10} blues scale | | | ||

Intro/Outro:

F | F#° | C⁶ (Cm⁶) | A⁷ (A^{-9/-13}) |
 D⁹ | G¹¹ | C⁶ | ||