

Caravan

Duke Ellington
Irving Mills & Juan Tizol

Bright Latin

A D^7 (E^b7)

D^7 (E^b7)

D^7 (G^m1) G^m1^6 C^{13} F^9 B^b13 E^b9 $D^7(9^b)$ G^m1^6

B (Swing) G^9 C^9

C^9 F^7

F^7 B^b6 (A^7) D^7 $E^b7(9^b)$

C (Latin) D^7 (E^b7) (E^b7)

D^7 (E^b7)

D^7 (G^m1) G^m1^6 C^{13} F^9 B^b13 E^b9 $D^7(9^b)$ G^m1^6

Solos may swing throughout.

B Alternate melody for vocal at letter **B**:

This is so exciting, You are so inviting,
 Resting in my arms
 as I thrill to the magic charms of (you.)

Original melody at bars 11 & 12 of **A** and **C**:

Suggested scale for solos,
 first 12 bars of letters **A** & **C**: (G harmonic minor)

Lyric

Night and stars above that shine so bright,
 The myst'ry of their fading light
 That shines upon our caravan.

Sleep upon my shoulder as we creep
 Across the sands so I may keep
 This mem'ry of our caravan.

This is so exciting, You are so inviting,
 Resting in my arms as I thrill to the magic charms of

You, Beside me here beneath the blue,
 My dream of love is coming true
 Within our desert caravan.

Melody & harmony at letters **A** & **C** (Blakey):

1 2

O. Ing.

Perc.

Cor.

Tr.

Timp.

Arpa

V.I.

V.II

Violo

V.C.

C.B.

1 2

Cor.

V.I

V.II

Violo

V.C.

pochissimo rit.

cresc.

3 Tempo

Fl. *mf-pp* *perdendosi*

Cl. *mf-pp* *perdendosi*

Cor. *mf-pp* *perdendosi*

Tr. *mf-pp* *perdendosi*

Piano *mf-pp* *con sord.* *perdendosi*

V. I. *mf-pp* *Tempo*

V. II *mf-pp*

Viola *mf-pp*

V. C. *mf-pp*

ben marc.

3

Fl. *mf-pp* *pochissimo affrett.* *a tempo*

Cl. *mf-pp*

Cor. *mf-pp*

Tr. *mf-pp*

Piano *mf-pp* *pochissimo affrett.* *a tempo*

V. I. *mf-pp* *pochissimo affrett.* *a tempo*

V. II *mf-pp*

Viola *mf-pp*

V. C. *mf-pp*

Fl. *mf-pp* *perdendosi*

Cl. *mf-pp* *perdendosi*

Cor. *mf-pp* *perdendosi*

Tr. *mf-pp* *perdendosi*

Piano *sempre cresc.*

V.I. *1^a metà con cordino*

V.II *pp*

V.C.

Fl. *mf-pp*

Cl. *mf-pp*

Cor. *mf-pp*

Tr. *mf-pp*

Piano

V.I. *1^a metà*

V.II

V.C.

5 Poco più animato (d. es)

The image shows a page of a musical score, measures 1 through 5. The score is for a full orchestra and piano. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor (Cor.), Trumpet (Tr.), Horns I & II (Horn. I & II), II^a Trombone (II^a Tuba), Timpani (Timp.), Arpa (Arpa), Piano (Piano), Violin I (V.I.), Violin II (V.II), Viola (V.III), Violoncello (V.C.), and Contrabasso (C.B.).

Measure 1: The tempo is marked "Poco più animato (d. es)". The key signature has one sharp (F#). The piano part begins with a complex rhythmic pattern.

Measure 2: The woodwinds and strings continue their parts. The piano part is highly active.

Measure 3: The woodwinds and strings continue their parts. The piano part is highly active.

Measure 4: The woodwinds and strings continue their parts. The piano part is highly active.

Measure 5: The woodwinds and strings continue their parts. The piano part is highly active.

Performance instructions include "senza sord." (without mutes) for the trumpet in measure 1, "con sordina" (with mutes) for the trumpet in measure 4, "modo org." (organ style) for the arpa in measure 4, "non arpegg." (do not arpeggiate) for the arpa in measure 4, and "unite." (unite) for the contrabasso in measure 5.

This page of a musical score, numbered 9, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Bassoon (Fag.). The brass section consists of Trumpet (Tr.) and Trombone (Tromb.). The percussion section includes Triangles (Tri-p.) and Arpa (Arpa). The keyboard section features Piano (Piano). The string section includes Violin I (V.I.), Violin II (V.II), Viola (Vcln), Cello (C.C.), and Double Bass (C.B.). The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The Arpa part includes markings for *rit.*, *simile*, *ur.*, and *ritissimo*. The Piano part includes markings for *rit.* and *ritissimo*. The string parts include markings for *rit.* and *ritissimo*. The score is divided into two systems, with the first system ending at the first measure of the second system.

This page of a musical score includes the following parts and staves:

- Fl.** (Flute): Staff 1
- Ob.** (Oboe): Staff 2
- C. Clar.** (Clarinet): Staff 3
- C.** (Trumpet): Staff 4
- Fag.** (Bassoon): Staff 5
- Cor.** (Cor Anglais): Staves 6 and 7
- Piano**: Staves 8 and 9
- V. I.** (Violin I): Staff 10
- V. II.** (Violin II): Staff 11
- Viola**: Staves 12 and 13
- V. C.** (Violoncello): Staff 14
- C. B.** (Contrabasso): Staff 15

The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The piano part includes a *leggero* marking. The woodwind and string parts show intricate textures and melodic lines.

7

Fag. *p*

Cor.

Arpa *mf*

Piano

V.I. *p* *sul ponticello* *pizz.* *arco* *sul ponticello*

V.II *p* *sul ponticello*

Viola *p* *sul ponticello* *pos. naturale*

V.C. *mf* *pizz.* *cresc.*

C.B. *mf*

7

This musical score page includes the following parts and markings:

- Cl. (Clarinets):** Two staves with *cresc.* markings.
- Fag. (Bassoon):** One staff.
- Cor. (Cor Anglais):** Two staves with *cresc.* markings.
- Piano:** Two staves with *sempre anim.* and *cresc. sempre* markings.
- V.I (Violin I):** Two staves with *cresc.* and *pizz.* markings.
- V.II (Violin II):** Two staves with *pizz.*, *arco*, *cresc.*, and *pizz.* markings.
- Viola:** One staff with *cresc.* and *pizz.* markings.
- V.C. (Violoncello):** One staff with *(sempre arco)*, *pizz.*, *cresc.*, and *pizz.* markings.
- C.B. (Contrabasso):** One staff with *cresc.* markings.

This page of a musical score contains the following parts and markings:

- Ob. I:** Part of the Oboe I section.
- Cl.:** Clarinet part with dynamic markings *p*, *cresc.*, and *molto*.
- Flap.:** Flute part.
- Cor.:** Horn part with dynamic marking *piu f*.
- Tr.:** Trumpet part with the instruction *(con sord.)* and dynamic marking *piu f*.
- Piano:** Piano accompaniment with dynamic markings *f-p*, *cresc.*, and *molto*.
- V. I:** Violin I part with dynamic marking *piu f*.
- V. II:** Violin II part with dynamic marking *piu f*.
- Viola:** Viola part with dynamic marking *piu f*.
- V.C.:** Violoncello part with dynamic marking *piu f*.
- C.B.:** Contrabasso part.

Additional markings include *arco* for the strings and *ma cresc.* for the Cello.

10 a tempo (sol Piano)

C. Ing. *(a tempo, ma flessibile)* Solo *pp sord.*

Piano *affrett.* *tempo* *pacchias. rit.*

Viola *a tempo* *(sol Piano)* *pp*

V.C. *gli altri* *senza sord. pizz.*

C.B. *1^o Viol.*

11 a tempo 4^o Solo

Cor. *sol.* *3^o Solo*

Piano *a tempo* *Marchia il canto*

V.I. *a tempo* *senza sord.* *V. nota* *pp sul tasto* *cresc. sempre*

Viola *pp sul tasto* *cresc.*

V.C. *senza sord.* *cresc.*

C.B. *cresc.*

12 a tempo, con ampiezza poco rit. tempo

Ob.

C. Clar.

Cl. B.

Fag.

Cor.

Piano

V. I.

V. II.

Viale

V. C.

C. B.

poco cresc.

poco a poco

poco rit.

Tutti senza sord.

molto espr.

con ampiezza poco rit. tempo

senza sord.

molto espr.

molto espr.

Tutti a rigo

12

Ob.

C. Clar.

Cl.

Fag.

Cor.

V. I.

V. II.

Viale

V. C.

C. B.

con intensità crescente

intenso

intenso e poi, ma con intensità crescente

intenso

intenso

Poco affrett. rit.

Poco affrett. rit.

rit.

rit.

Tranquillo, ma non tanto. (♩ = 96)

a 3 Ball

rit.

Tempo

19

Fl. *pp*

Picc. *pp*

G. Ing.

Cl. *pp* *Sclo* *Scil*

Cor. *p* *con sord.* *con sord.*

Timp. *pp*

Fano *pp* *leggero*

V.I. *p* *div. a 3* *con sord.* *mf p* *pp*

V.II *p* *con sord.* *mf p* *pp*

Viol. *p* *con sord.* *mf p* *pp*

V.C. *pp* *con sord.*

C.B. *pp* *div.* *arco* *sultasto* *ppizz.*

13

20

Fl. I
Fl. II
Cor.
3 Tromb.
Timp.
Piano
V. I
V. II
Viola
V. C.
C. B.

col Flauto
col. Tamb.

14

Fl. I II
Fl. III
C. Ing.
Cl.
Fag.
Cor. I II
1 Flaut.
Piano
V. C.
C. B.

corno sord
corno de'

14

The musical score is arranged in a standard orchestral format. The top section includes the Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), English Horn (Eng. Hrn.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr.), Trombone (Tromb.), Horn (Corno), Percussion (Perc.), and Arpa (Harp). The bottom section includes Violins I (V.I.), Violins II (V.II), Viola (Vla.), Violoncello (V.C.), and Contrabasso (C.B.).

Measure 15 is marked with a box containing the number '15' and the tempo 'Poco sostenuto'. The score contains various musical notations including notes, rests, dynamics (e.g., *pp*, *f*, *sfz*), and articulation marks. There are also some handwritten annotations and corrections in the score.

16

Poco Calmo - 54

33

Or.
Cl.
Fag.
Tr.
Timp.
Arpa
Piano

16

Poco Calmo - 56

V.I.
V.II
Viola
V.C.
C.B.

17

C. Ing.
Cl.
Fag.
Tr.
Arpa
Piano
V.I.
V.II
Viola
V.C.
C.B.

17

Cl.

Piano

Vcllo

V.C.

pp

19

pp

Solo

dolce expr.

p

Cl.

Piano

V. I

Violo

V.C.

p

Solo

dolce expr.

Cl.

Piano

V. I

Violo

V.C.

Solo Piano

Liberamente, ma rapido.
quasi sostenuto

pp

20

tempo dim.

Solo Piano

21

Cl.

Piano

V. I.

V. II.

Viols.

V. C.

C. B.

21

Cl.

Piano

V. I.

V. II.

Viols.

V. C.

C. B.

cresc. sempre

cresc. sempre

22

Cl.
Cor.
Piano
V. I.
Vblo.
V. C.
C. B.

22

Detailed description: This system of musical notation covers measures 22 through 25. The Clarinet (Cl.) and Cor Anglais (Cor.) parts are mostly rests, with some notes in measure 24. The Piano part features a complex, rhythmic accompaniment with many sixteenth notes. The Violin I (V. I.) part has a melodic line with a 'pizz' (pizzicato) marking. The Viola (Vblo.), Violoncello (V. C.), and Contrabasso (C. B.) parts provide harmonic support with sustained notes and some rhythmic patterns. A '22' is written in a box at the beginning and end of the system.

Cl.
Cor.
Harp
V. I.
V. II.
Viola
V. C.
C. B.

Detailed description: This system of musical notation covers measures 26 through 29. The Clarinet (Cl.) and Cor Anglais (Cor.) parts are mostly rests. The Harp part has a melodic line with a 'pizz' marking. The Violin I (V. I.) and Violin II (V. II.) parts have melodic lines. The Viola (Viola), Violoncello (V. C.), and Contrabasso (C. B.) parts provide harmonic support with sustained notes and some rhythmic patterns.

rit. poco a poco

24 Largamente, ma non troppo

Fl.

Picc.

Ob.

Ing.

Cl.

Fag.

Cor.

Tr.

Frant.

Timp.

Piano

rit. poco a poco

Largamente, ma non troppo

V. I.

V. II.

Viole

V. C.

C. B.

24

This page of a musical score, numbered 32, contains the following parts and markings:

- Fl. (Flute):** Features a complex melodic line with many sixteenth notes.
- Picc. (Piccolo):** Mirrors the flute's melodic line.
- Ob. (Oboe):** Plays a melodic line with some rests.
- C. Ing. (Clarinete en Sol):** Plays a melodic line with some rests.
- Cl. (Clarinete en Si bemol):** Plays a melodic line with some rests.
- Fag. (Fagotto):** Plays a melodic line with some rests.
- Cor. (Corni):** Includes parts for both C and F horns.
- Tr. (Trombe):** Includes parts for both Bb and C trumpets.
- Tromb. (Tromboni):** Includes parts for both Bb and C trombones.
- Timp. (Timpali):** Includes drum and cymbal parts.
- Piano:** Features arpeggiated chords with markings such as *rit.*, *rit. ad.*, and *rit. to.*
- V. I. (Violino I):** Features a melodic line with many sixteenth notes.
- V. II. (Violino II):** Features a melodic line with many sixteenth notes.
- Viola:** Features a melodic line with some rests.
- V. C. (Violoncello):** Features a melodic line with some rests.
- C. B. (Contrabbasso):** Features a melodic line with some rests.

This musical score page contains 14 staves, numbered 24 and 25 at the top and bottom. The instruments are listed on the left: Fl., Picc., Ob., C. Ing., Cl., Fag., Cor., Tr., Tromb., Timp., Piano, V.I., V.II, Violo, V.C., and C.B. The score is written in a key signature of two flats and a 3/4 time signature. Measure 24 features a complex woodwind and string arrangement with various articulations and dynamics. Measure 25 shows a transition with a piano part that includes a *dim.* (diminuendo) marking and a *rit.* (ritardando) marking. The piano part has a *mf* (mezzo-forte) dynamic. The woodwinds and strings continue with their respective parts, with dynamics ranging from *p* (piano) to *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

II Danza lejana

35

Allegretto giusto ♩ = 100

1

2 Flauti

F. solo

2 Oboi

Corno Inglese

2 Clarinetti in si^b

2 Fagotti

4 Corni in fa

2 Trombe in do

3 Tromboni

Timpani La - Si - Re

Celista

Arpa

Piano

Allegretto giusto ♩ = 100

Violini I

Violini II

Viole (4 sole)

Violoncelli (4 soli)

Contrabassi (1 solo)

1