

Cha Cha - Tag Last 4 3X Theme 2x in 1x out

Bb DEATH IS JUST AROUND THE CORNER CHA CHA CHA

①

Chords: C, D9, G13, C, Bb9, E7(#9), FΔ, D7, G9(svs4), E7(#9), FΔ, D-7, G7, C, D7, G7, C-7, F7, Bb9, Brk

~~Concert~~ DEATH IS JUST AROUND THE CORNER CHA CHA CHA

① Bb C9 F13 Bb

Trumpet

Grandpa Moses

① F Dba⁺⁹ Bb⁷(#9) C⁷(#9) F#A BΔ⁹

F Dba⁺⁹ Eb⁷(#9) F⁷(#9) Bbtriad Bops Ebtriad Eops

Ctriad Dbops Dba/Cops F⁷(sus4) Ftriad Gbops ② F(center) Solo

(Between solos) (Since 2nd x)

Cue

After Solo D.C. al Fine

Prelude To A Kiss

Duke Ellington
Irving Gordon
Irving Mills

Medium Ballad

A D^9 G^9 C^7 $F_{MA}^7(B^b7)$ B^9 E^9 A^7 D_{MI}^7
 If you hear a song in blue, like a flow - er cry - ing for the dew,
 $D_{MI}^7(11)$ G^7 $G^{\#o7}$ C^6 $E^b{o7}$ D^{13} D_{MI}^7 $G^{7(b9)}$ C_{MA}^7 E_{MI}^7 A^7
 that was my heart ser - e - nad - ing you, my pre - lude to a kiss.
 D^9 G^9 C^7 $F_{MA}^7(B^b7)$ B^9 E^9 A^7 D_{MI}^7
 If you hear a song that grows from my ten - der sen - ti - ment - tal woes,
 $D_{MI}^7(11)$ G^7 $G^{\#o7}$ C^6 $E^b{o7}$ D^{13} D_{MI}^7 $G^{7(b9)}$ C_{MA}^7 $F^{\#MI}{}^7$ B^7
 that was my heart try - ing to com - pose a pre - lude to a kiss.
B E_{MA}^7 $C^{\#MI}{}^7$ $F^{\#MI}{}^7(b5)$ B^7 $(G^{\#MI}{}^7)$ G^o7 $F^{\#MI}{}^7$ B^7
 Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much,
 E_{MA}^7 $C^{\#MI}{}^7$ $F^{\#MI}{}^7(b5)$ B^7 $(E_{MI}{}^7)$ E^7 A^7 D_{MI}^{11} $E^b_{MI}{}^{11}$ $E_{MI}{}^{11}$ E^b9
 you could turn it to a sym - pho - ny, a Schu - bert tune with a Gersh - win touch. Oh,
C D^9 G^9 C^7 $F_{MA}^7(B^b7)$ B^9 E^9 A^7 D_{MI}^7
 how my love song gent - ly cries for the ten - der - ness with - in your eyes, my
 $D_{MI}^7(11)$ G^7 $G^{\#o7}$ C^6 $E^b{o7}$ D^{13} D_{MI}^7 $G^{7(b9)}$ C_{MA}^7 $(E_{MI}{}^7)$ A^7
 love is a pre - lude that nev - er dies, a pre - lude to a kiss.
 Alternate changes
 for bar 8 of letter B:
 G^7 A^b7 A^7 E^b9
 F^9 G^b9 G^9 A^b9
 B^b13 B^{13} C^{13} D^b13

C INSTRUMENTS "COTTON TAIL"

ELLINGTON

MOD. BRIGHT 4/4

Handwritten musical score for C Instruments of "Cotton Tail" by Duke Ellington. The score is in 4/4 time and consists of six staves. The first staff is the treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The second staff is the bass clef. The third staff contains a first ending bracket over a measure with a circled Ab7 chord, followed by a double bar line and a section of rhythmic notation with vertical lines. The fourth staff continues the bass line with a circled Eb7 chord. The fifth and sixth staves continue the bass line with various chords circled above the notes. The chords are: Ab7, Db, D0, Ab, Eb7, F7, Bb7, Eb7, Ab7, F7, Bb7, Eb7, Ab7, Db, Ab, Eb7, Ab.

Four empty musical staves for C Instruments.

COTTON TAIL

-DUKE ELLINGTON

(FIRST)

$B^b \text{maj}^7$ G^-7 C^-7 F^7 D^-7 G^-7
 C^-7 F^7 B^b7 E^b6 E^o7
 B^b/F G^-7 C^-7 F^7 C^-7 F^7 B^b6 /

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with a repeat sign and contains six measures of music. The second staff continues the melody with six measures. The third staff contains a bass line with six measures, including a double bar line and repeat sign in the final measure.

D^7 / / / / G^-7 / / / /

The second system consists of a single staff with four measures of music, each measure containing a chord symbol followed by three slashes, indicating a rest.

C^-7 / / / / F^7 / / / /

The third system consists of a single staff with four measures of music, each measure containing a chord symbol followed by three slashes, indicating a rest.

$B^b \text{maj}^7$ G^-7 C^-7 F^7 D^-7 G^-7
 C^-7 F^7 B^b7 E^b6 E^o7
 B^b/F G^-7 C^-7 F^7 B^b6

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature. It begins with a repeat sign and contains six measures of music. The second staff continues the melody with six measures. The third staff contains a bass line with six measures, ending with a double bar line.

SONG FOR MY FATHER

-HORACE SILVER

(MED. LATIN)

A F-7

Db7 C7(9)4 F-7

B Eb7

F-7 Eb7 Db7 C7

F-7

FORM **A** **A** **B**

(MED. SACS)

SO WHAT

399.
- MILES DAVIS

Musical notation for the first system. It features a treble clef and a 4/4 time signature. A bass line is written in the lower staff, with the instruction "(BASS LINE BY)". A saxophone part is written in the upper staff, starting with a key signature change from C major to D minor, indicated by a double bar line and a key signature change symbol. The saxophone part begins with a D-7 chord, labeled "(DORIAN)".

Musical notation for the second system, continuing the saxophone and bass lines from the first system.

Musical notation for the third system, featuring first and second endings. The first ending is marked with a "1." and a repeat sign, leading to a double bar line. The second ending is marked with a "2." and a repeat sign, leading to a double bar line.

Musical notation for the fourth system, showing a change in the bass line and saxophone accompaniment. The bass line is marked with "(DOR.)".

Musical notation for the fifth system, continuing the saxophone and bass lines.

D.S. al ϕ

Musical notation for the sixth system, including a key signature change to D minor and a solo section. The key signature change is indicated by a double bar line and a key signature change symbol. The solo section is marked "SOLOS ON ENTIRE FORM:" and contains a sequence of chords: D-7, Eb-7, and D-7. The bass line for the solo is indicated by "16", "8", and "8" below the chords.

Medium Bounce/Swing

Flying Home

Benny Goodman &
Lionel Hampton

A A^{b6} A^{b7}/G^b D^{b6}/F E^7 E^{b7} A^{b6} A^{b7}/G^b D^{b6}/F E^7 E^{b7}

A^{b6} A^{b7}/G^b D^{b6}/F E^7 E^{b7} 1. A^{b6} A^{b7} $E^{b7}(\#5)$

2. A^{b6} A^{b7} $E^{b7}(\#5)$ **B** A^{b7} (as played by Illinois Jacquet) D^{b6}

ad lib

D^{b6} (ad lib) B^{b7} E^{b7}

C A^{b6} A^{b7}/G^b D^{b6}/F E^7 E^{b7} A^{b6} A^{b7}/G^b D^{b6}/F E^7 E^{b7}

A^{b6} A^{b7}/G^b D^{b6}/F E^7 E^{b7} A^{b6} A^{b7} $E^{b7}(\#5)$

D (Solos) A^{b6} B^{bMI7} E^{b7} A^{b6} B^{bMI7} E^{b7} A^{b7} C D^{b6} $D^{\circ7}$

1. A^{b6} B^{bMI7} E^{b7} 2. A^{b6}/E^b E^{b7} A^{b6} **E** A^{b7}

D^{b6} B^{b7} E^{b7} **F** A^{b6} B^{bMI7} E^{b7}

A^{b6} B^{bMI7} E^{b7} A^{b7} C D^{b6} $D^{\circ7}$ A^{b6}/E^b E^{b7} A^{b6} E^{b7}

A^{b6} E^7 $E^{b7}(\#9)$ A^{b7}

Solo on $D^1 D^2 E F$
After solos,
D.C. al Coda (with repeat).

A NIGHT IN TUNISIA

(MED. AFRO)

-JOHN "DIZZY" GILLESPIE / FRANK PAPARELLI

INTRO

E^b7

D-

(BASS)

A

E^b7

D-

E^b7

D-

E^b7

D-

E-7^b5 A7^b5

D-

D-

B

G-7^b5

D7^b9

G-6

D7^b9

G-6

C7^b9

F6

E-7^b5 A7^b5

C

E-7^b5

E^b7[#]11

D.S. AL

FINE

D-

G7[#]11

G-(maj7)

G-7

G^b7[#]9

(SOLO BREAK)

SOLO A A B A

AFTER SOLOS, D.S. AL FINE (TAKE REPEAT)

Prelude To A Kiss

Duke Ellington
Irving Gordon
Irving Mills

Medium Ballad

A D⁹ G⁹ C⁷ F^{MA7} (B^{b7}) B⁹ E⁹ A⁷ D^{MI7}

If you hear a song in blue, like a flow - er cry - ing for the dew,

D^{MI7} (11) G⁷ G^{#o7} C⁶ E^{b°7} D¹³ D^{MI7} G^{7(b9)} C^{MA7} E^{MI7} A⁷

that was my heart ser - e - nad - ing you, my pre - lude to a kiss.

D⁹ G⁹ C⁷ F^{MA7} (B^{b7}) B⁹ E⁹ A⁷ D^{MI7}

If you hear a song that grows from my ten - der sen - ti - ment - tal woes,

D^{MI7} (11) G⁷ G^{#o7} C⁶ E^{b°7} D¹³ D^{MI7} G^{7(b9)} C^{MA7} F^{#MI7} (b5) B⁷

that was my heart try - ing to com - pose a pre - lude to a kiss.

B E^{MA7} C^{#MI7} F^{#MI7} (b5) B⁷ (G^{#MI7} G^{o7}) E^{MA7} C^{#MI7} F^{#MI7} B⁷

Though it's just a sim - ple mel - o - dy with noth - ing fan - cy, noth - ing much,

E^{MA7} C^{#MI7} F^{#MI7} (b5) B⁷ (E^{MI7}) E⁷ A⁷ D^{MI11} E^{bMI11} E^{MI11} E^{b9}

you could turn it to a sym - pho - ny, a Schu - bert tune with a Gersh - win touch. Oh,

C D⁹ G⁹ C⁷ F^{MA7} (B^{b7}) B⁹ E⁹ A⁷ D^{MI7}

how my love song gent - ly cries for the ten - der - ness with - in your eyes, my

D^{MI7} (11) G⁷ G^{#o7} C⁶ E^{b°7} D¹³ D^{MI7} G^{7(b9)} C^{MA7} (E^{MI7} A⁷)

love is a pre - lude that nev - er dies, a pre - lude to a kiss.

Alternate changes
for bar 8 of letter B:

G ⁷	A ^{b7}	A ⁷	E ^{b9}
F ⁹	G ^{b9}	G ⁹	A ^{b9}
B ^{b13}	B ¹³	C ¹³	D ^{b13}

Lead Sheets

Title

Composer/Arranger/Transcriber

Time Signature

Key Signature

Clef

Tempo

Style

Melody

Rhythm

Chords (Harmony)

Lyrics

Dynamics

Form - Solo Form

Solo Order

Articulation

Repeats

Denote Transposing Instruments (C,Bb,Eb)

Rehearsal Letters

Measure Numbers