PRELUDE TO A KISS

DUKE ELLINGTON, IRVING MILLS
and IRVING GORDON
Arranged by DAVE WOLPE

NOTES TO THE CONDUCTOR

Smooth and lyrical are the keywords for "Prelude to a Kiss." All wind sections should phrase together, which includes releases. A note concerning ensemble vibrato: The rule of thumb is that the amount of vibrato decreases with each lower part in the section. Trumpet 4 should play with less vibrato than Trumpet 1. Vibrato should always be a subtle enhancement, not a distracting and excessive focal point. As for the soloist, vibrato is usually a welcome enhancement to a ballad solo sound.

The baritone sax soloist should feel free to take rhythmic liberties; however, the triplets in measure 4 are with the trombones and rhythm sections. Stylistically, it is recommended that the baritone soloist be exposed to recordings of a few distinctive baritone sax soloists: Harry Carney, Serge Chaloff, Gerry Mulligan, Ronnie Cuber, and Nick Brignola are only a few. This will be a tremendous help in the areas of phrasing, sound, style, vibrato, and so on.

The ensemble should recognize when to play a group of eighth notes even and when to swing a two-eighth-note figure. For example: saxes play measures 1 and 2 even, and the ensemble should lightly swing beat 4 of measure 2 and measure 3. Similarly, the ensemble plays measures 12 and 13 even and lightly swings the eighths in measure 14. Keep the triplets relaxed, but don't drag in measures 27 and 28.

The rhythm section must be sensitive to overplaying, especially in the piano and guitar parts. They should always share the comping duties. The drummer can begin to set up the swing feel starting in measure 35. The a tempo should be abrupt in measure 53, with the baritone soloist establishing the tempo.

Please enjoy.

—Dave Wolpe

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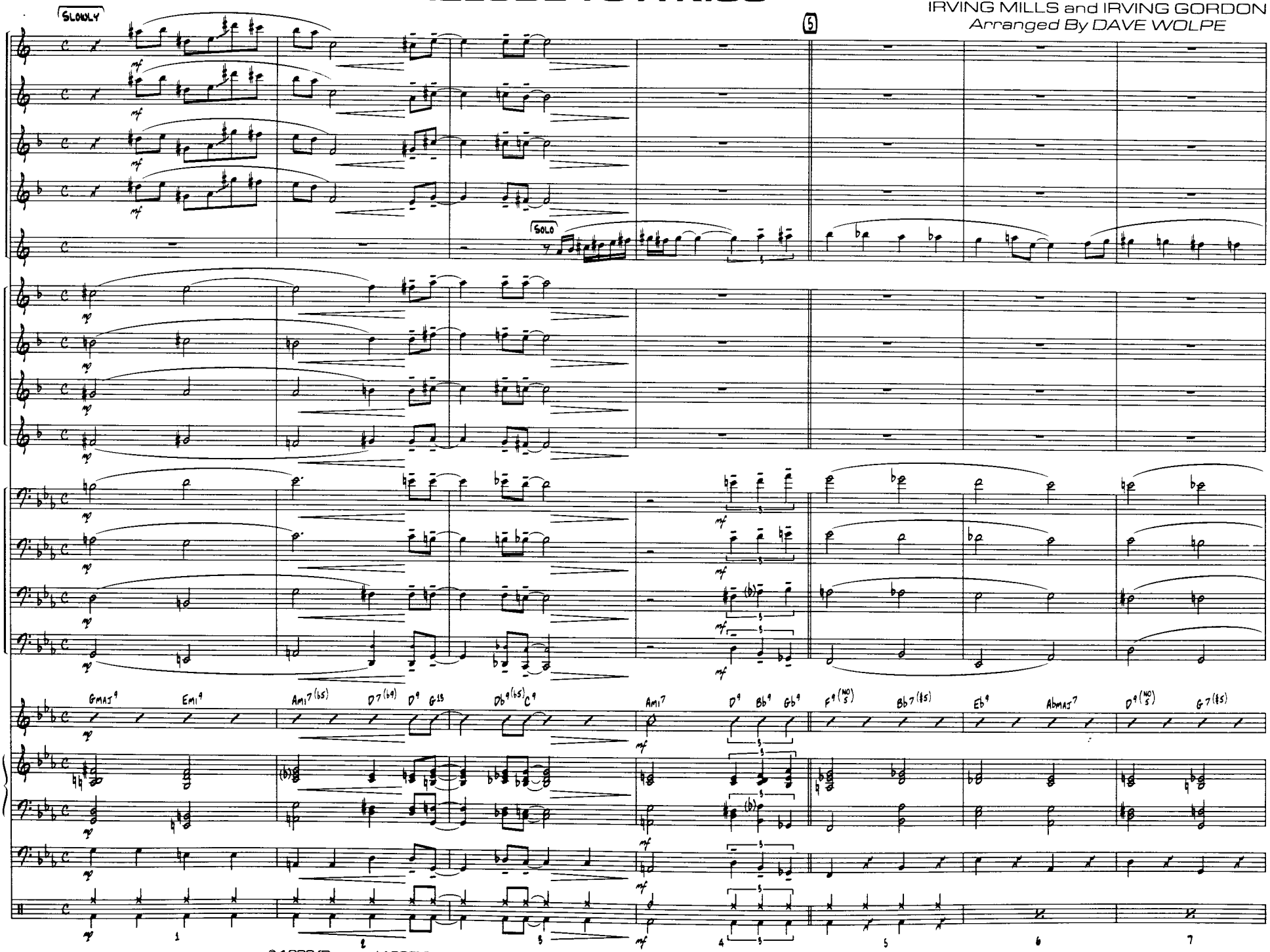
103005C

PRELUDE TO A KISS

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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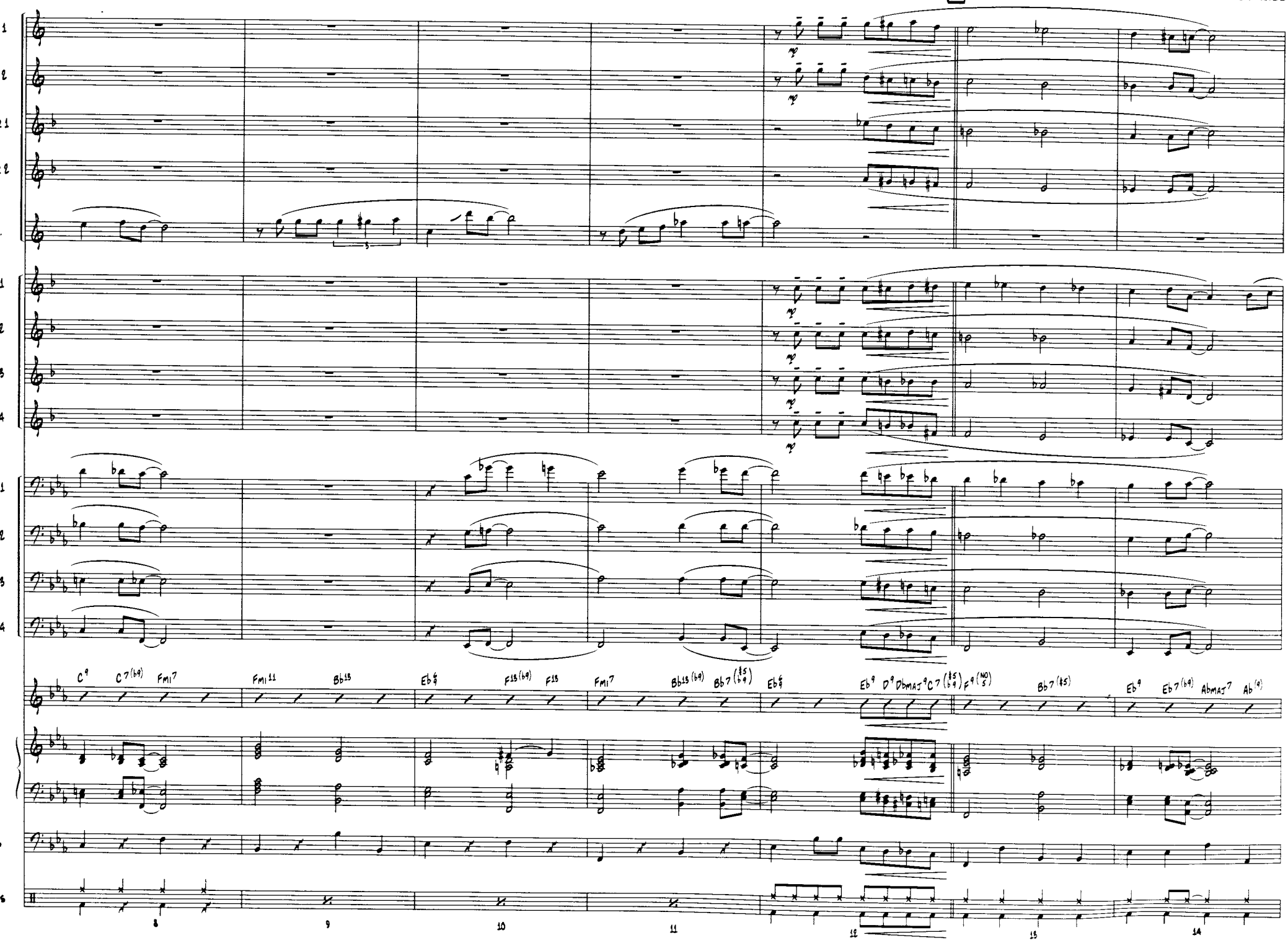
C9
C7(b9)
Fmi7
Fmi11
Bb13
Eb6/9
F13(b9)
F13
Fmi7
Bb13(b9)
Bb7(#5 b9)
Eb6/9
Eb9
D9
DbMAJ9
C7(#5 b9)
F9(NO 5)
Bb7(#5)
Eb9
Eb7(b9)
AbMAJ7
Ab(9)
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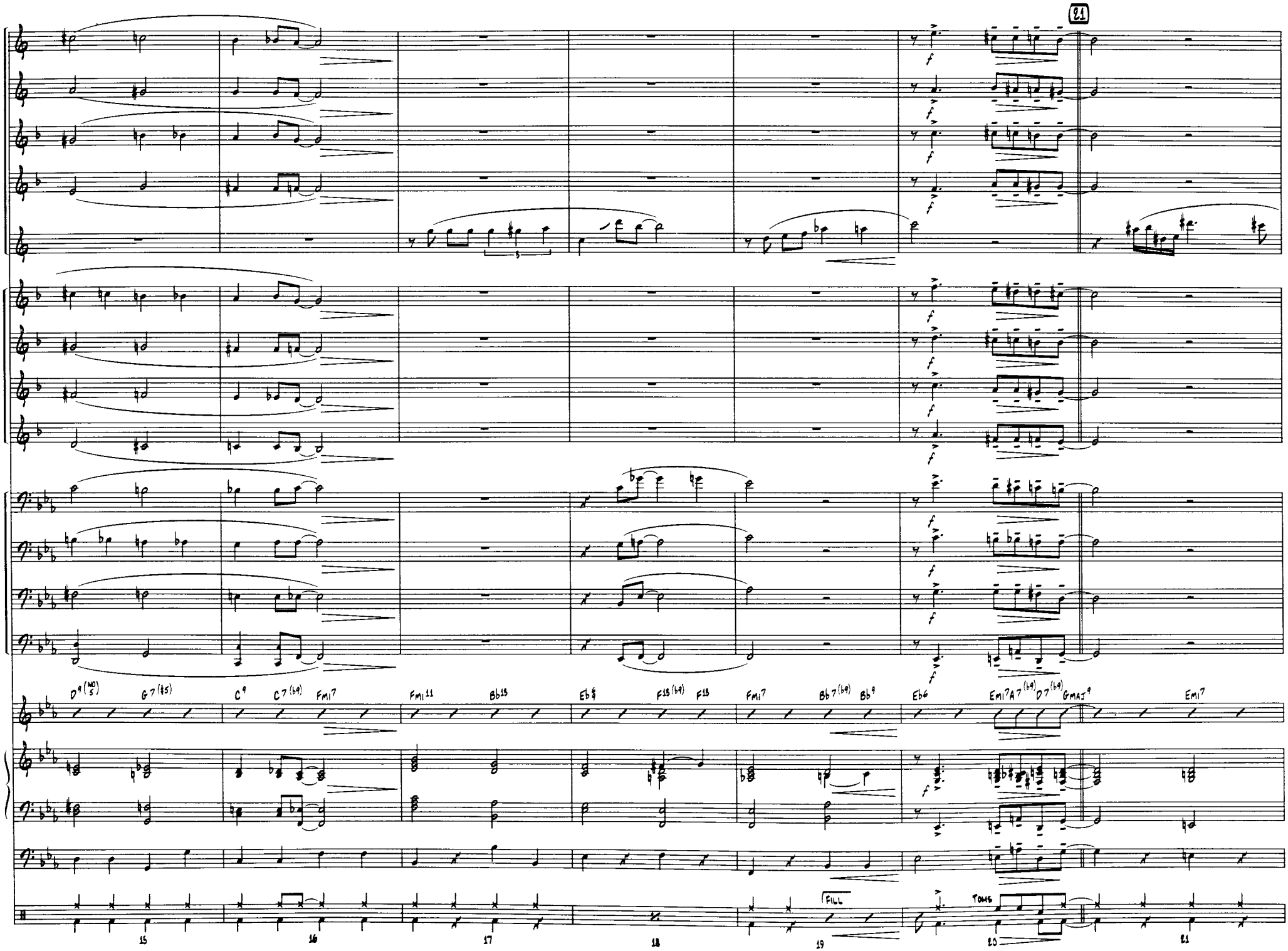
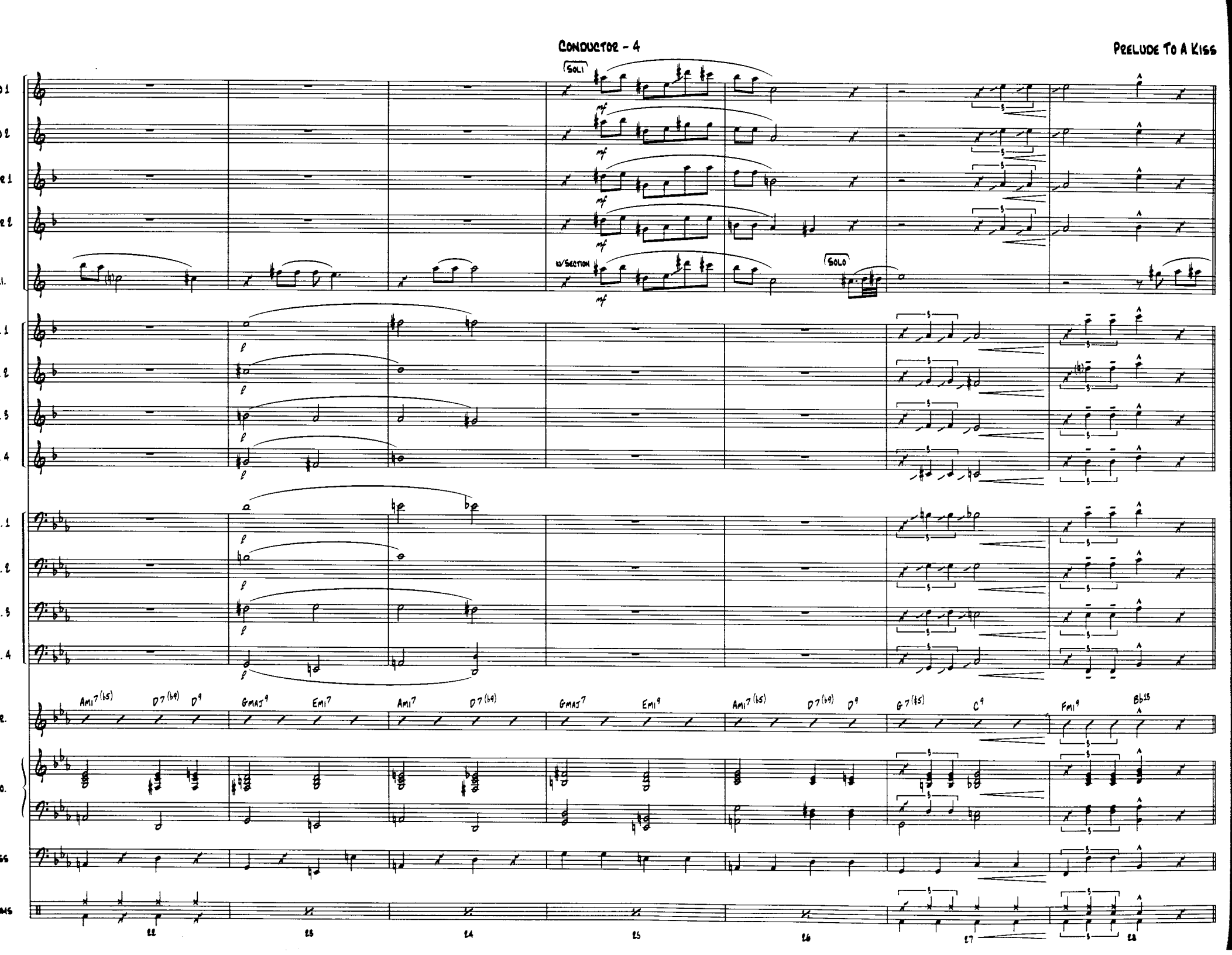

21
D9(NO5) G7(#5) C9 C7(b9) Fmi7 Fmi11 Bb13 Eb6 F13(b9) F13 Fmi7 Bb7(b9) Bb9 Eb6 Emi7A7(b9) D7(b9) GMAJ9 Emi7
FILL
TOMS
15 16 17 18 19 20 21


SOLI
w/SECTION
SOLO
Ami7(b5)
D7(b9)
D9
GMAJ9
Emi7
Ami7
D7(b9)
GMAJ7
Emi9
Ami7(b5)
D7(b9)
D9
G7(#5)
C9
Fmi9
Bb13
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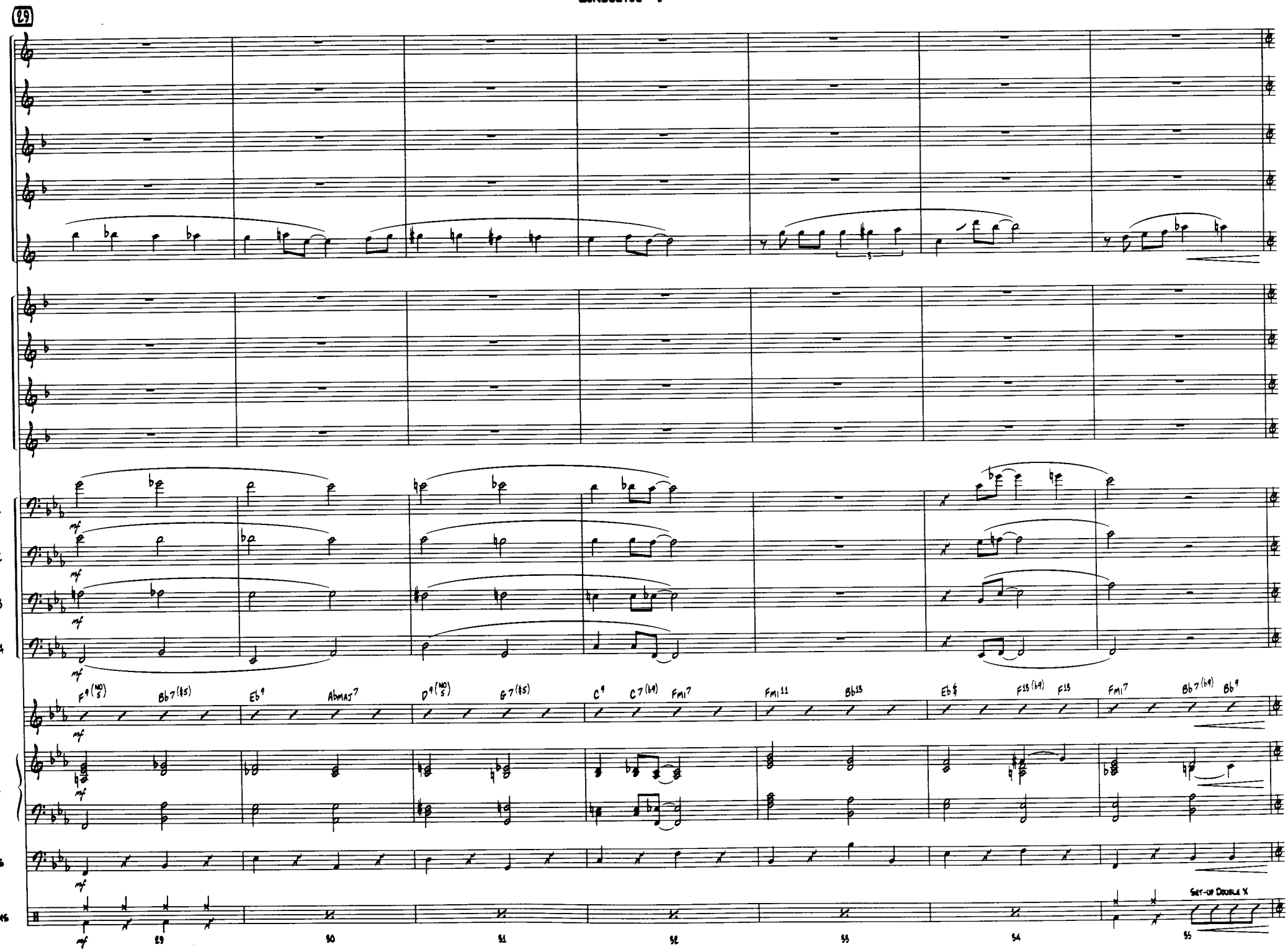
29
F9 (NO 5)
Bb7 (♯5)
Eb9
AbMAJ7
D9 (NO 5)
G7 (♯5)
C9
C7 (b9)
FMI7
FMI11
Bb13
Eb6/9
F13 (b9)
F13
FMI7
Bb7 (b9)
Bb9
mf
SET-UP DOUBLE X
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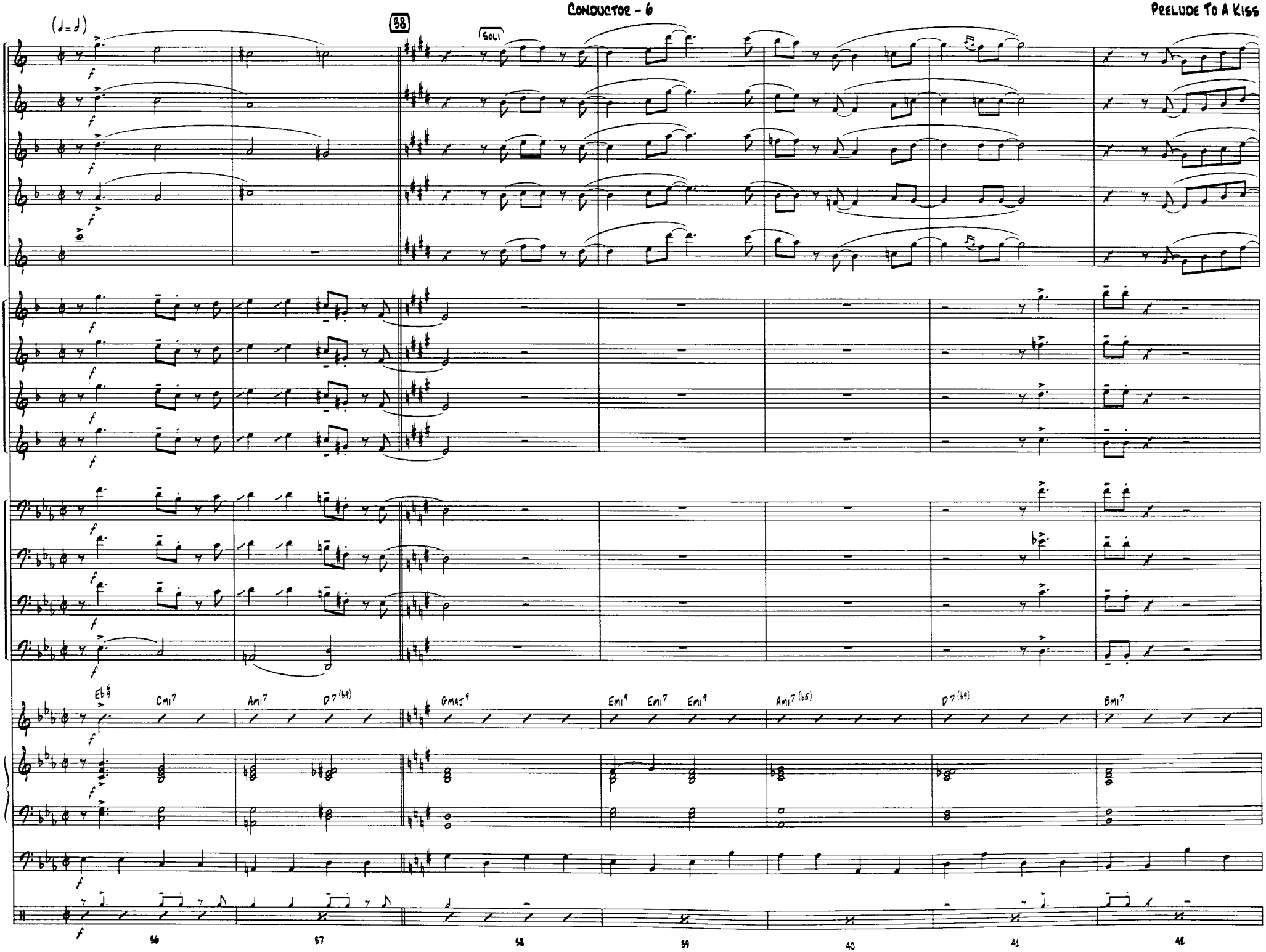
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38
SOLI
Eb6
Cmi7
Ami7
D7(b9)
GMAJ9
Emi9
Emi7
Emi9
Ami7(b5)
D7(b9)
Bmi7
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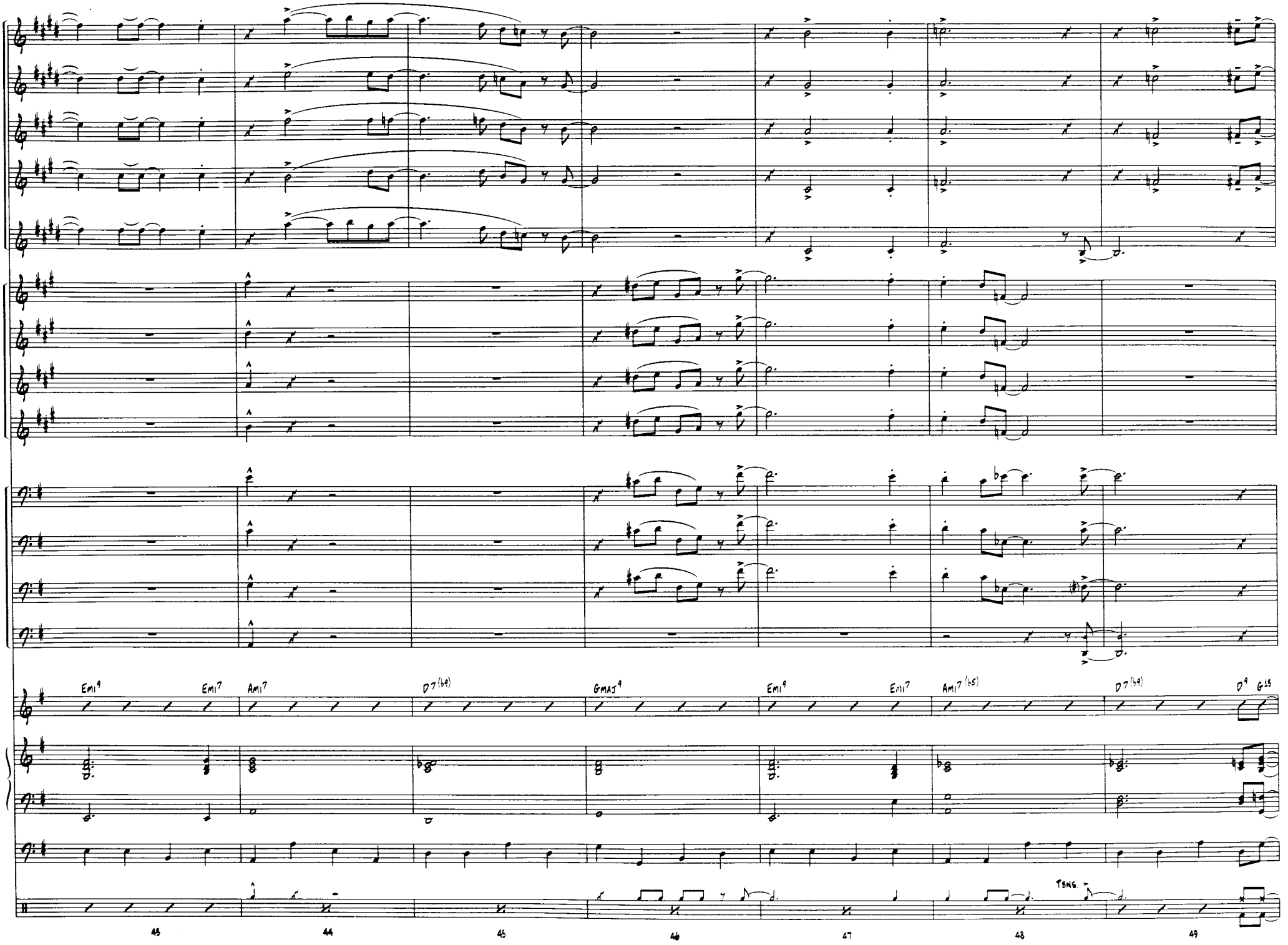
Emi9
Emi7
Ami7
D7(b9)
GMAJ9
Emi9
Emi7
Ami7(b5)
D7(b9)
D9
G13
TENS.
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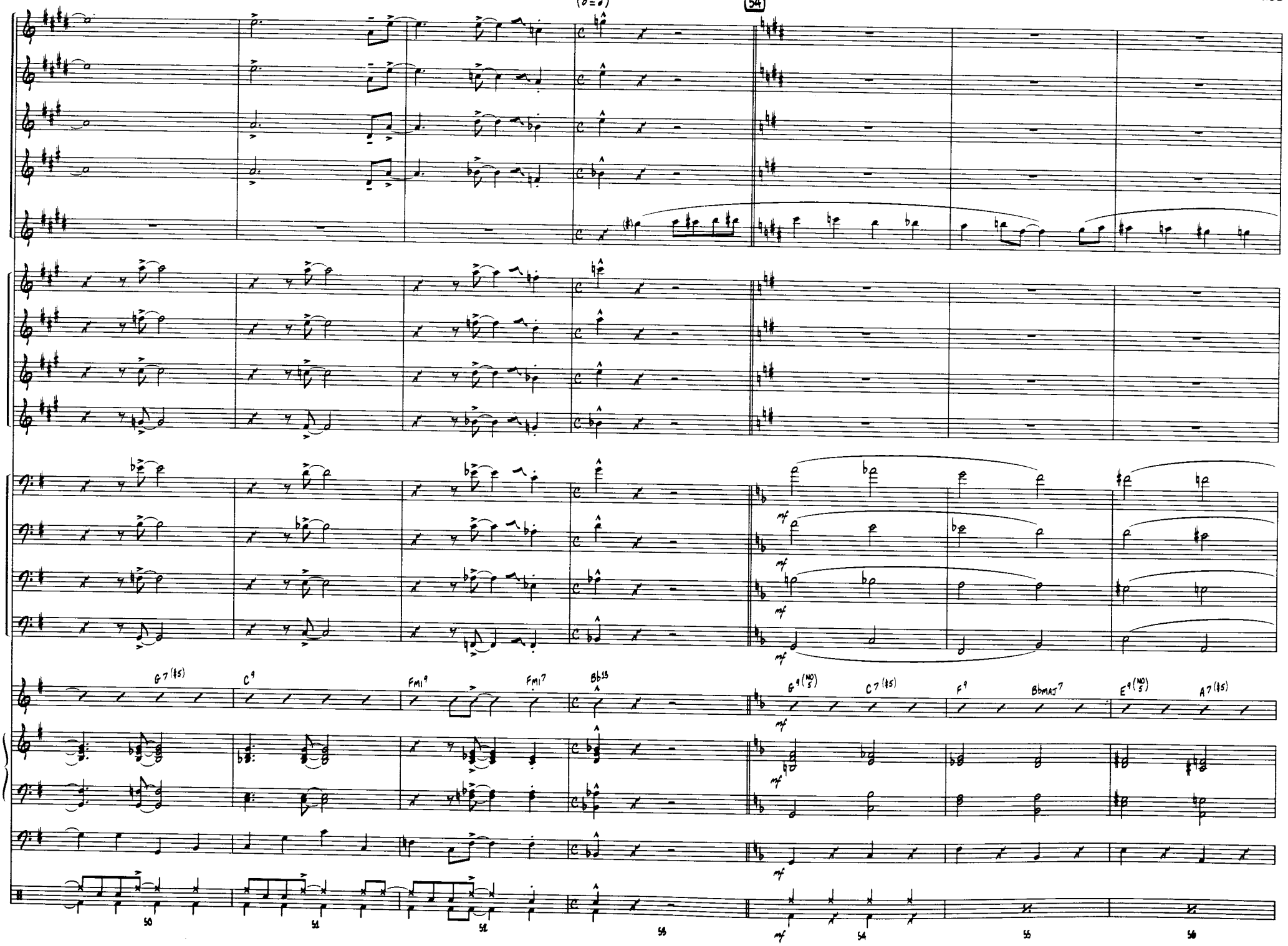
G7(b5)
C9
Fm19
Fm17
Bb13
G9(NO5)
C7(b5)
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BbMAJ7
E9(NO5)
A7(b5)
mf
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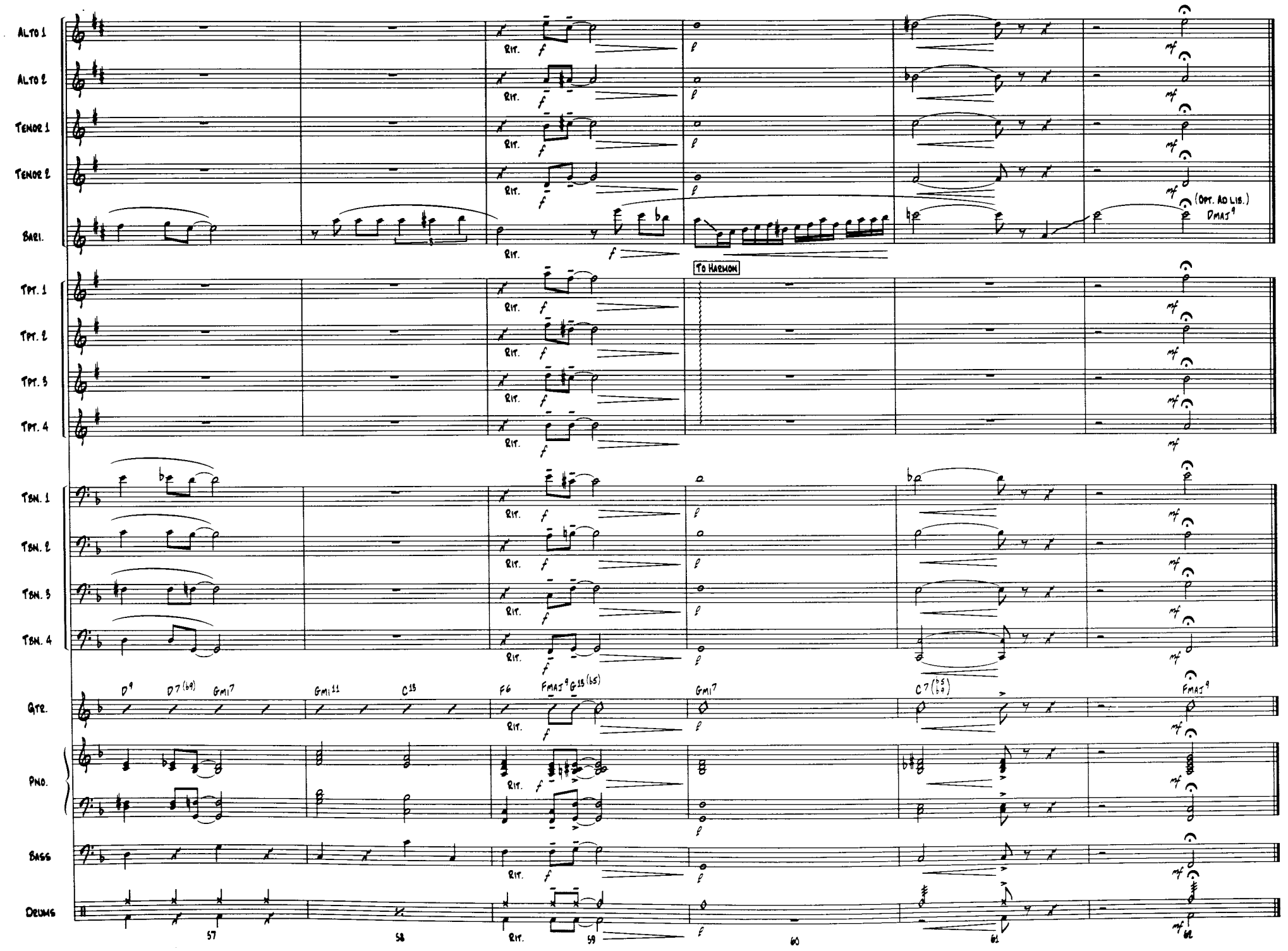
ALTO 1
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DRUMS
RIT.
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D9
D7(b9)
Gmi7
Gmi11
C13
F6
FMAJ9
G13(b5)
C7(b5 b9)
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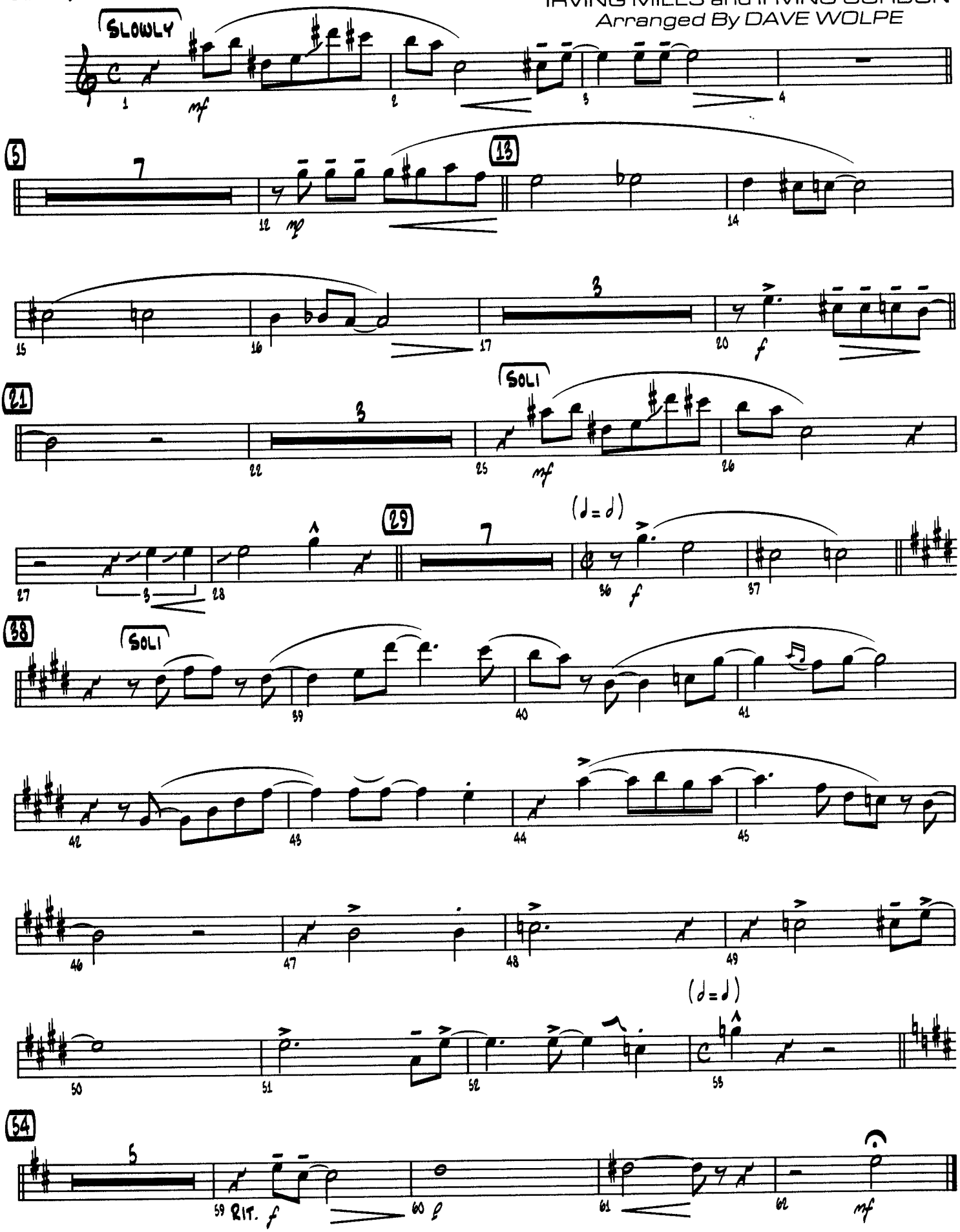
PRELUDE TO A KISS

1ST Eb ALTO SAXOPHONE

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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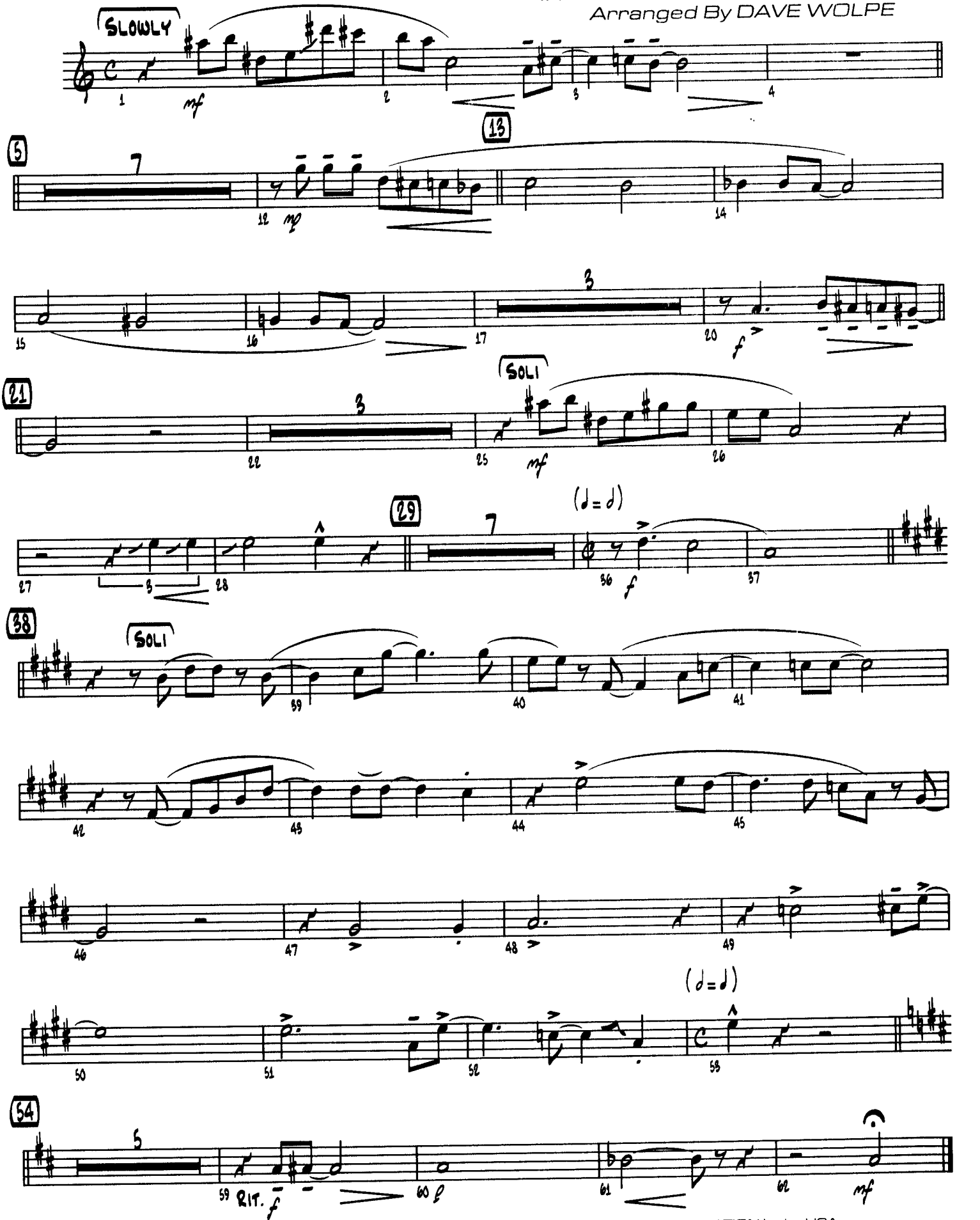
PRELUDE TO A KISS

2ND Eb ALTO SAXOPHONE

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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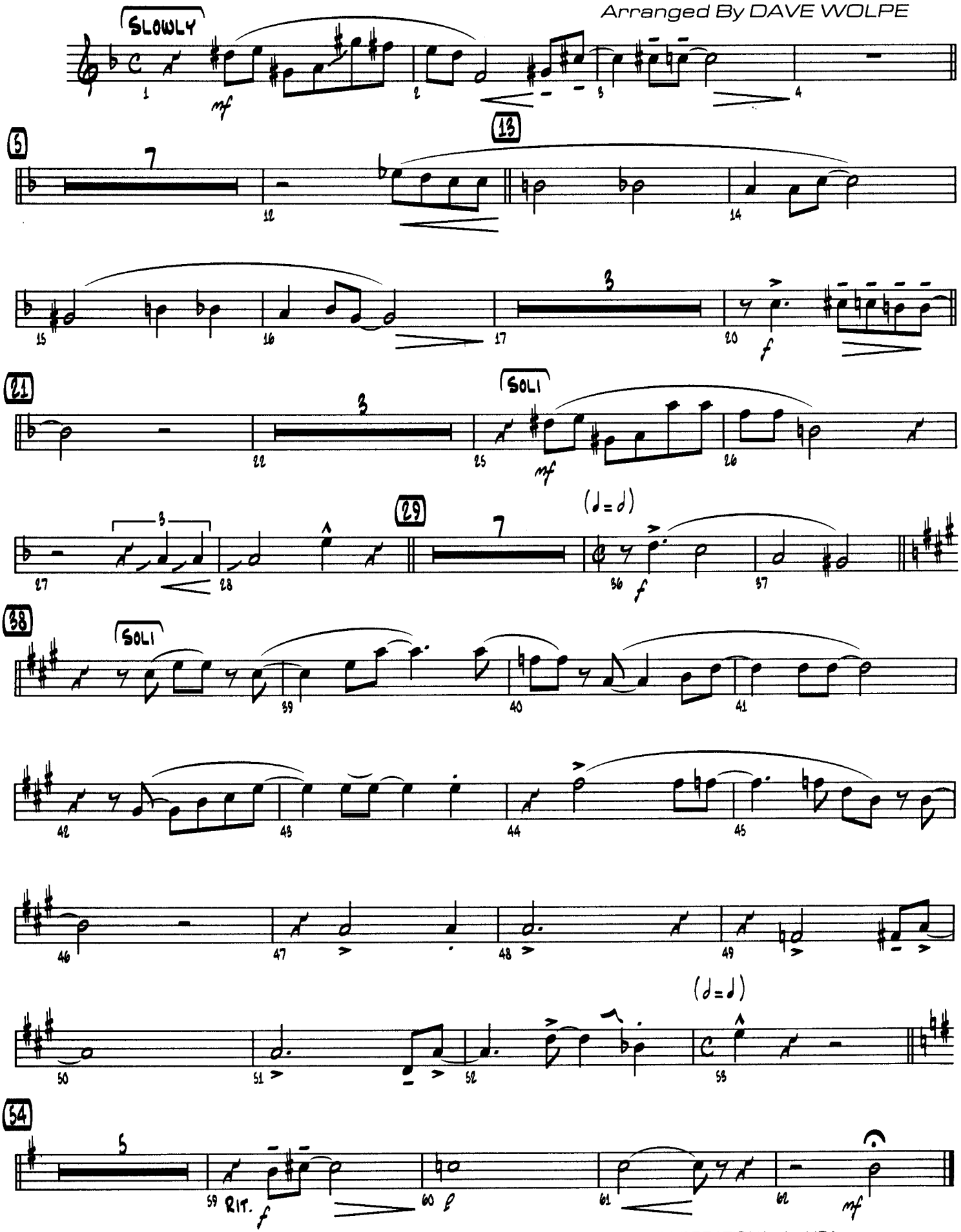
PRELUDE TO A KISS

1st Bb Tenor Saxophone

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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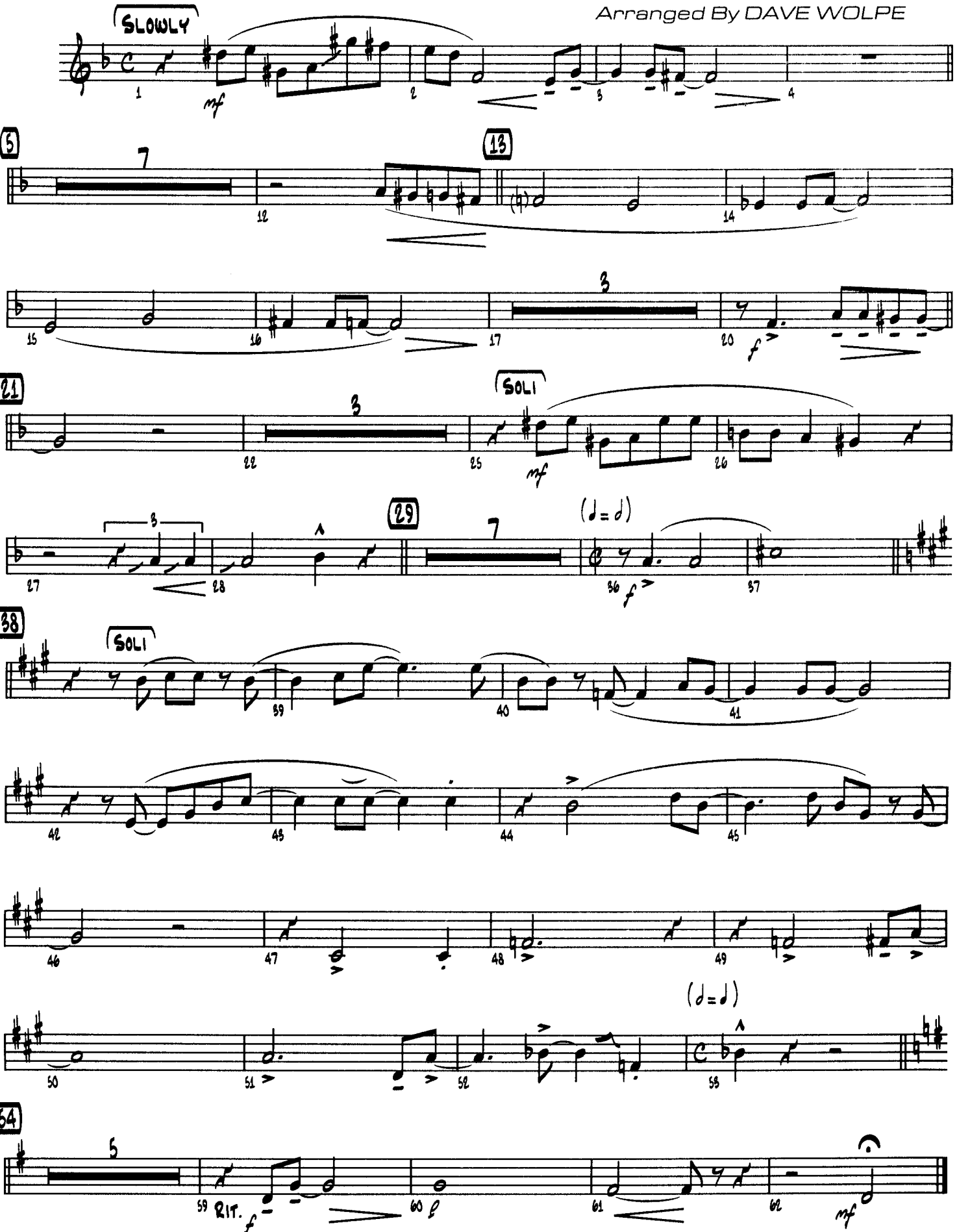
PRELUDE TO A KISS

2ND B♭ TENOR SAXOPHONE

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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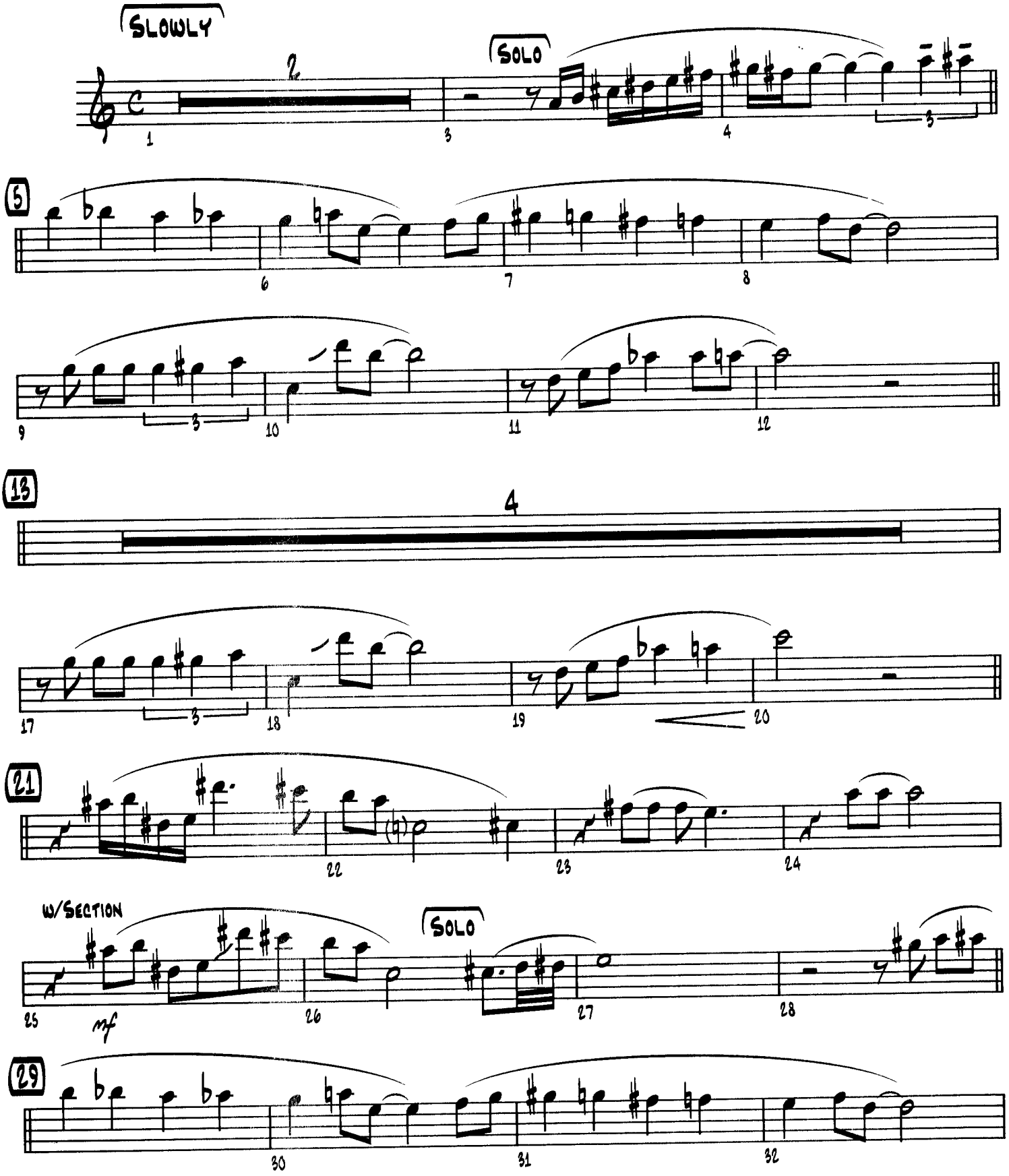
PRELUDE TO A KISS

Eb BARITONE SAXOPHONE

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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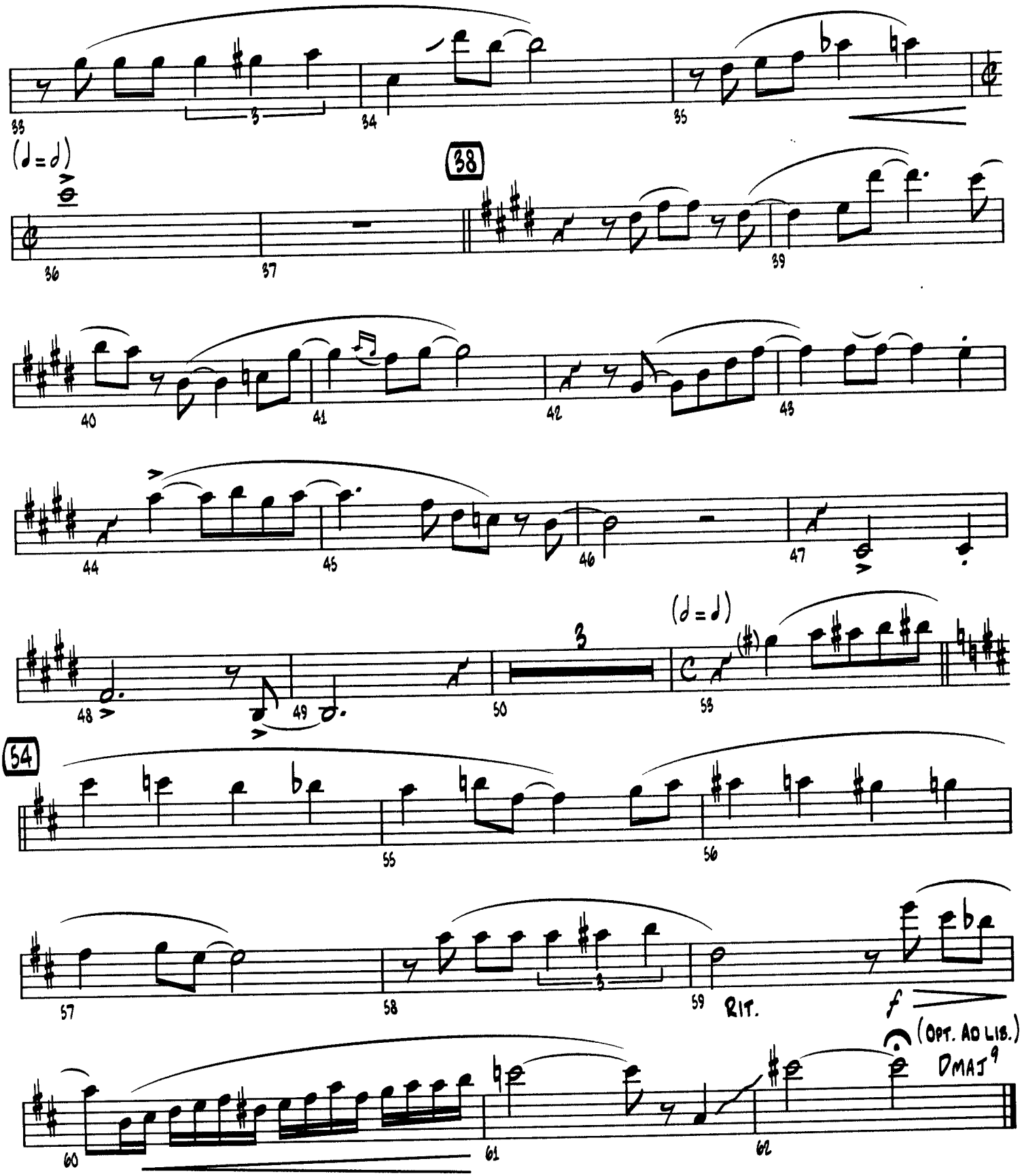
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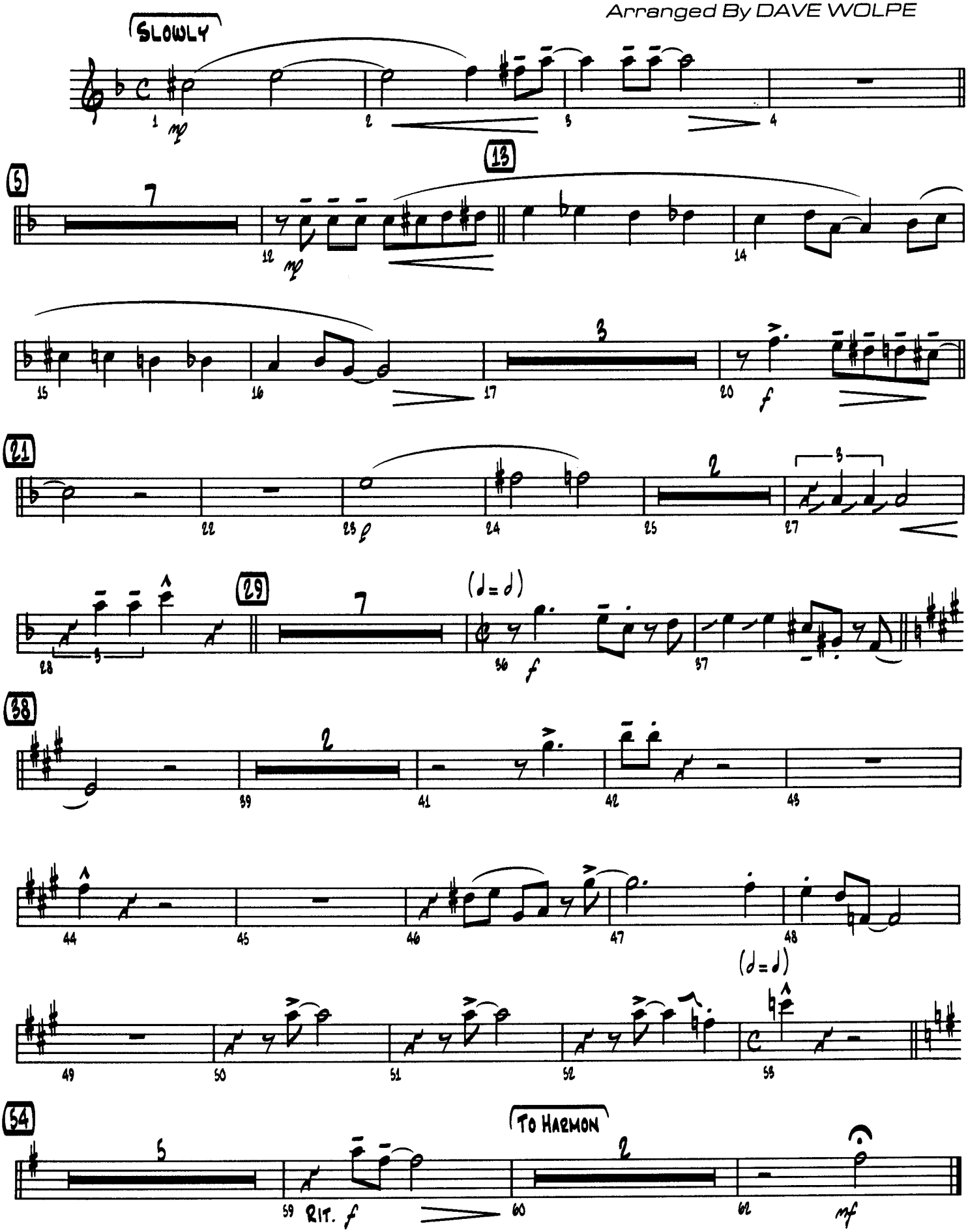
PRELUDE TO A KISS

1st B♭ Trumpet

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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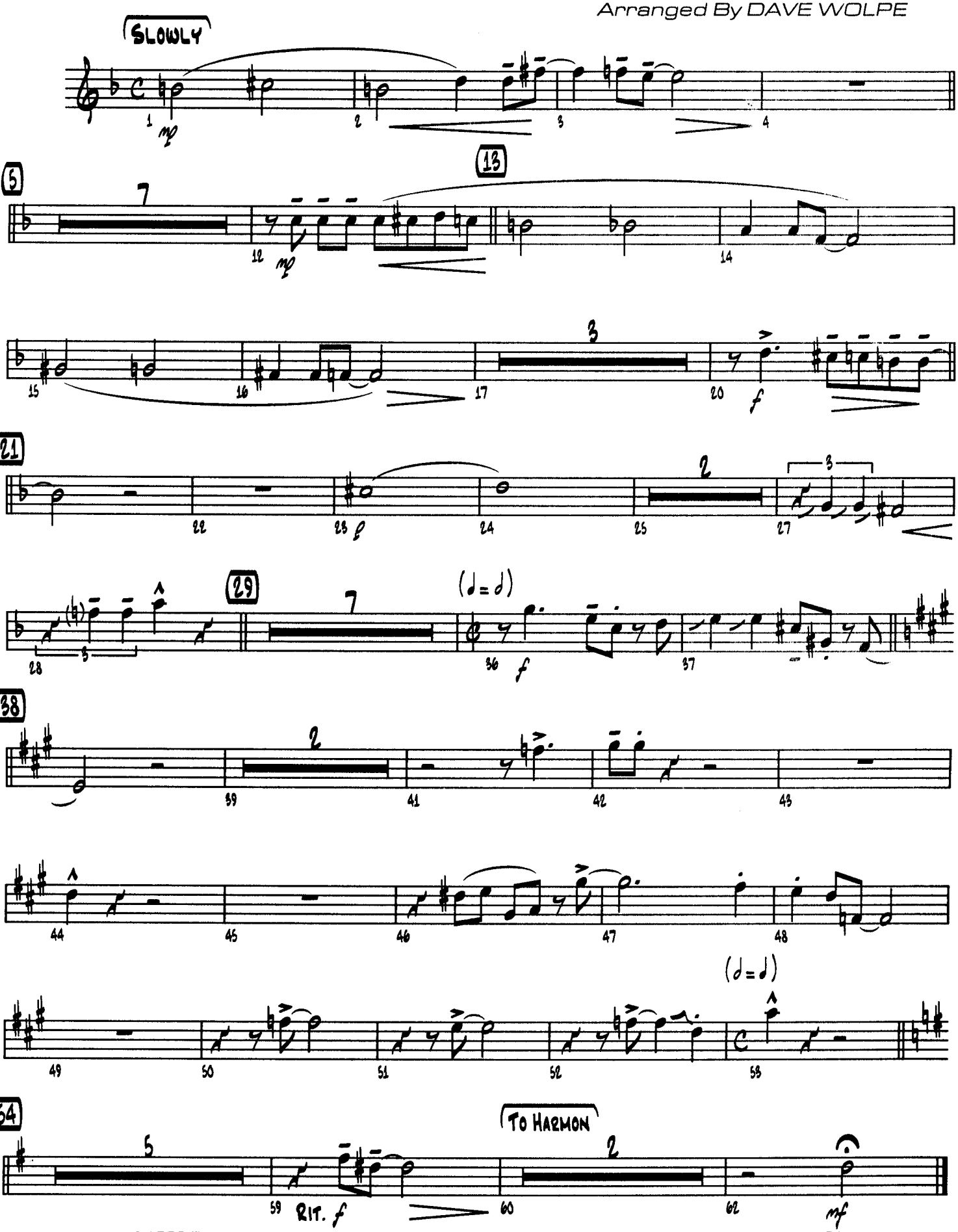
PRELUDE TO A KISS

2ND Bb TRUMPET

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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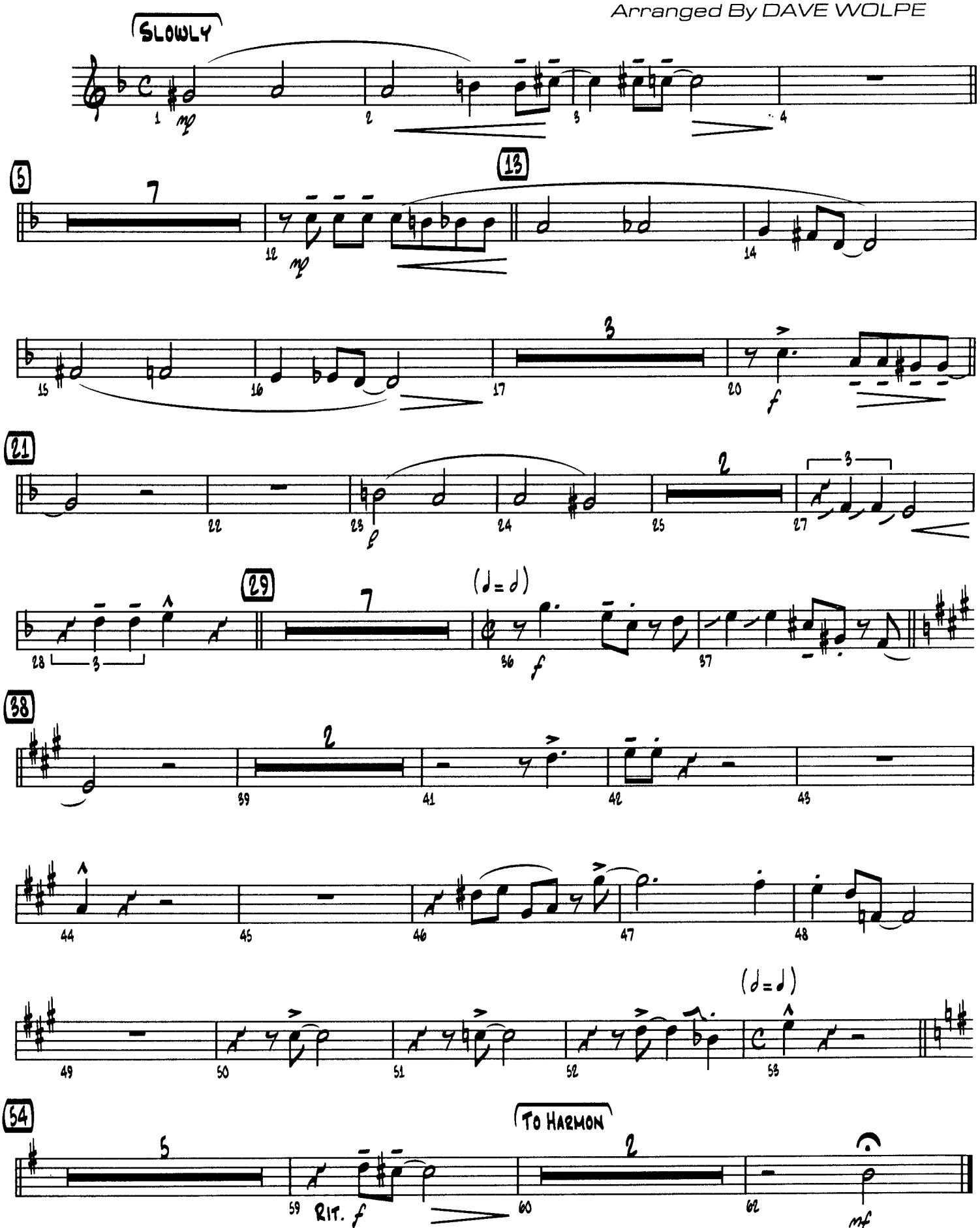
PRELUDE TO A KISS

3rd Bb Trumpet

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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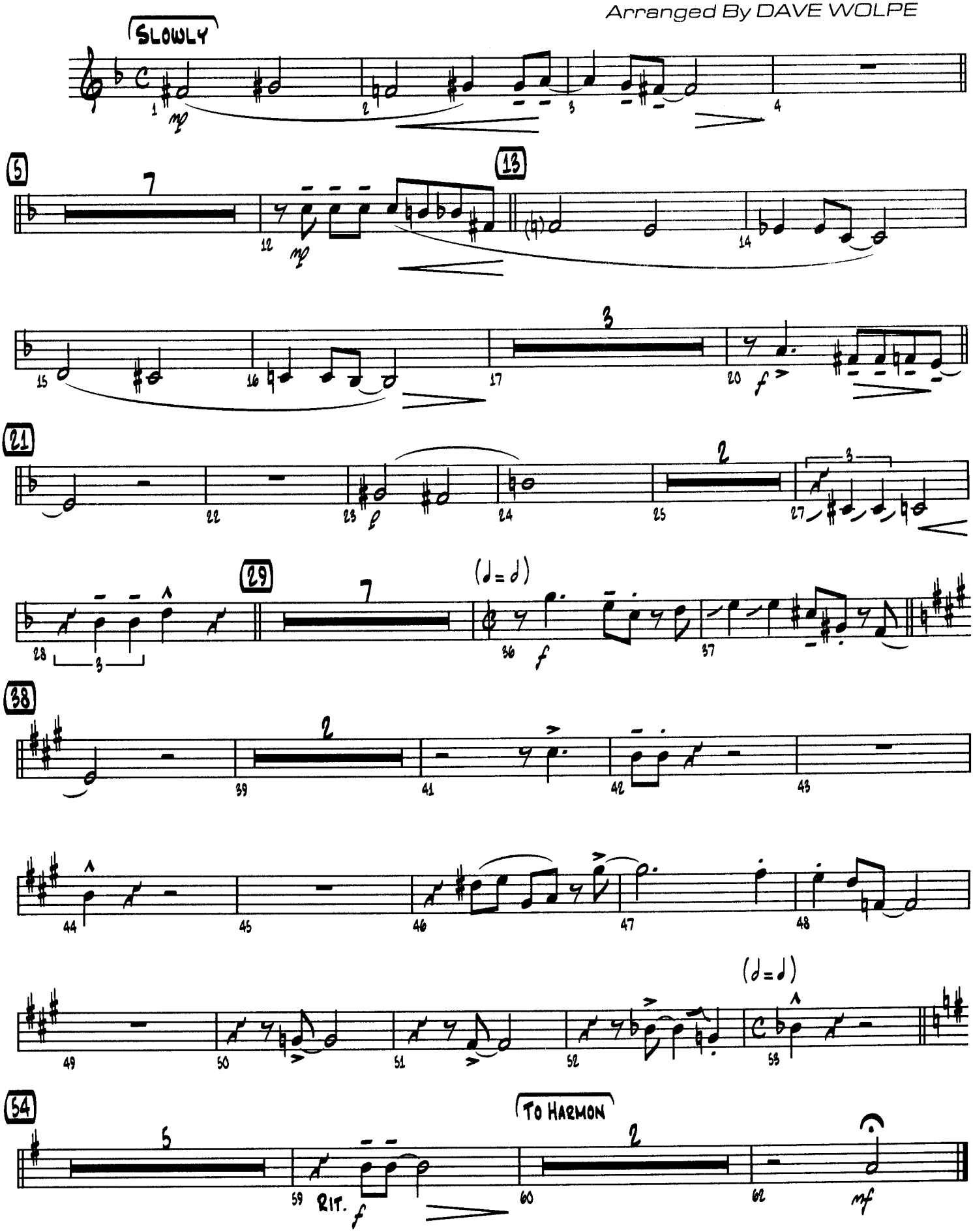
4TH B♭ TRUMPET

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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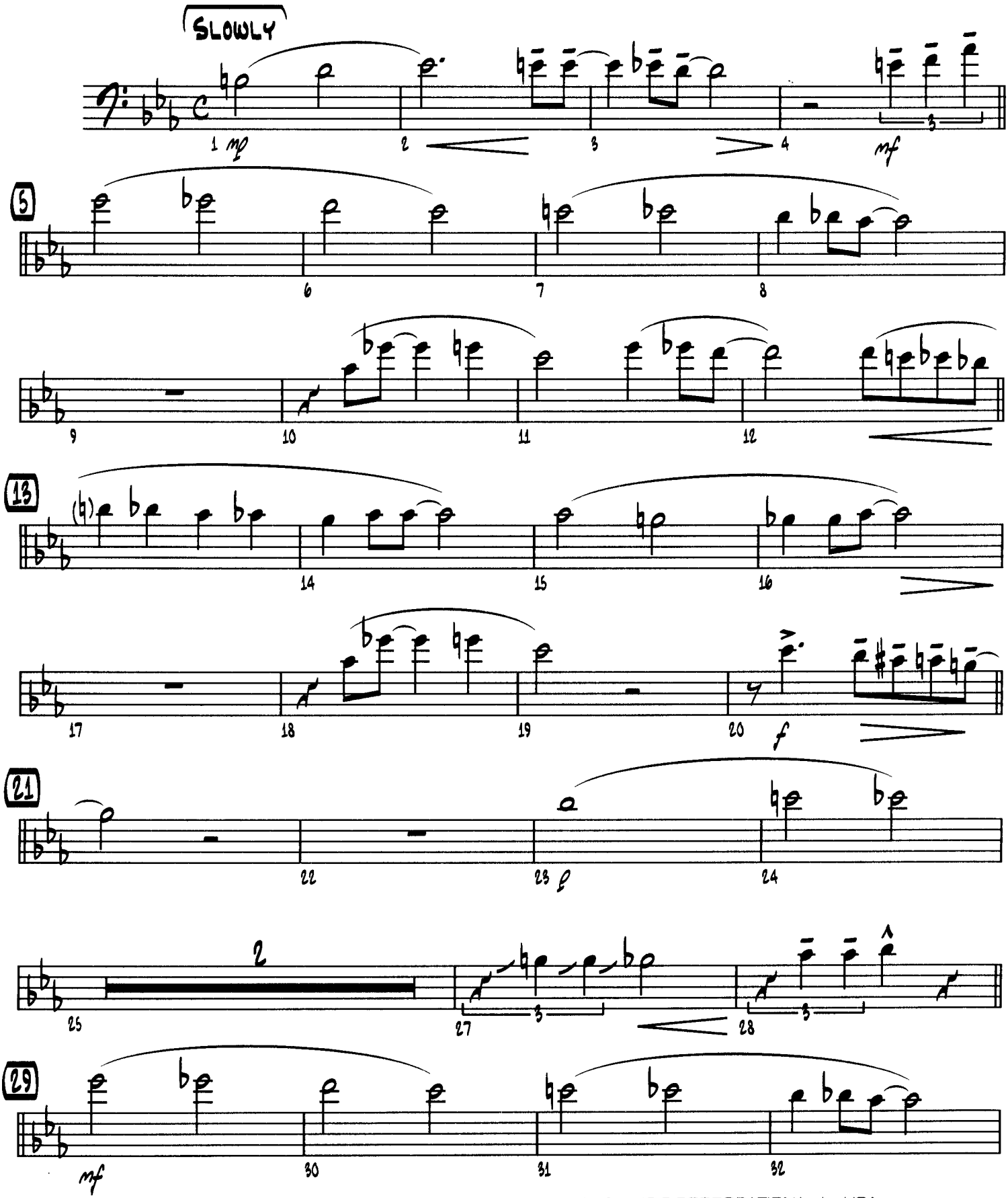
PRELUDE TO A KISS

1ST TROMBONE

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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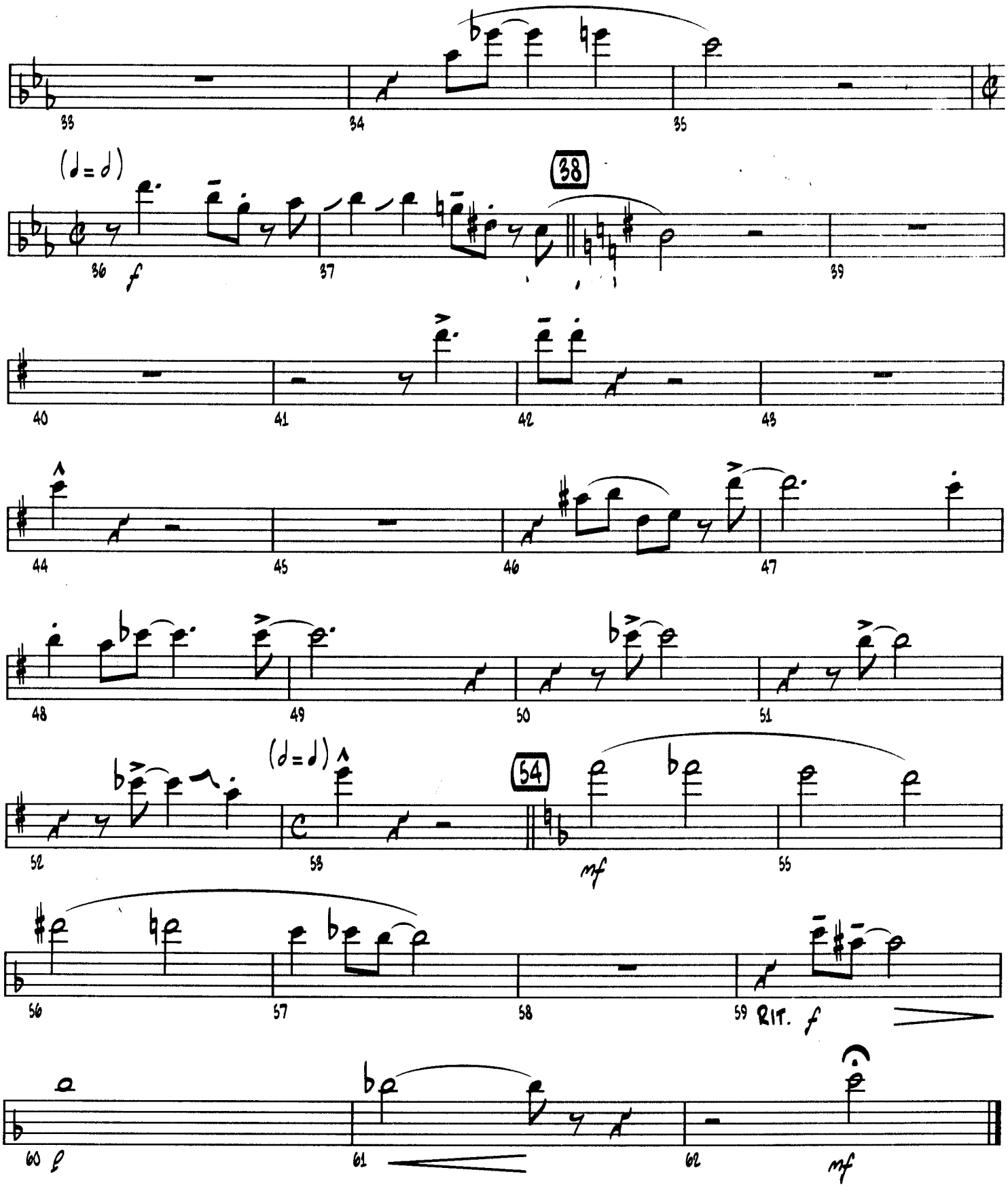
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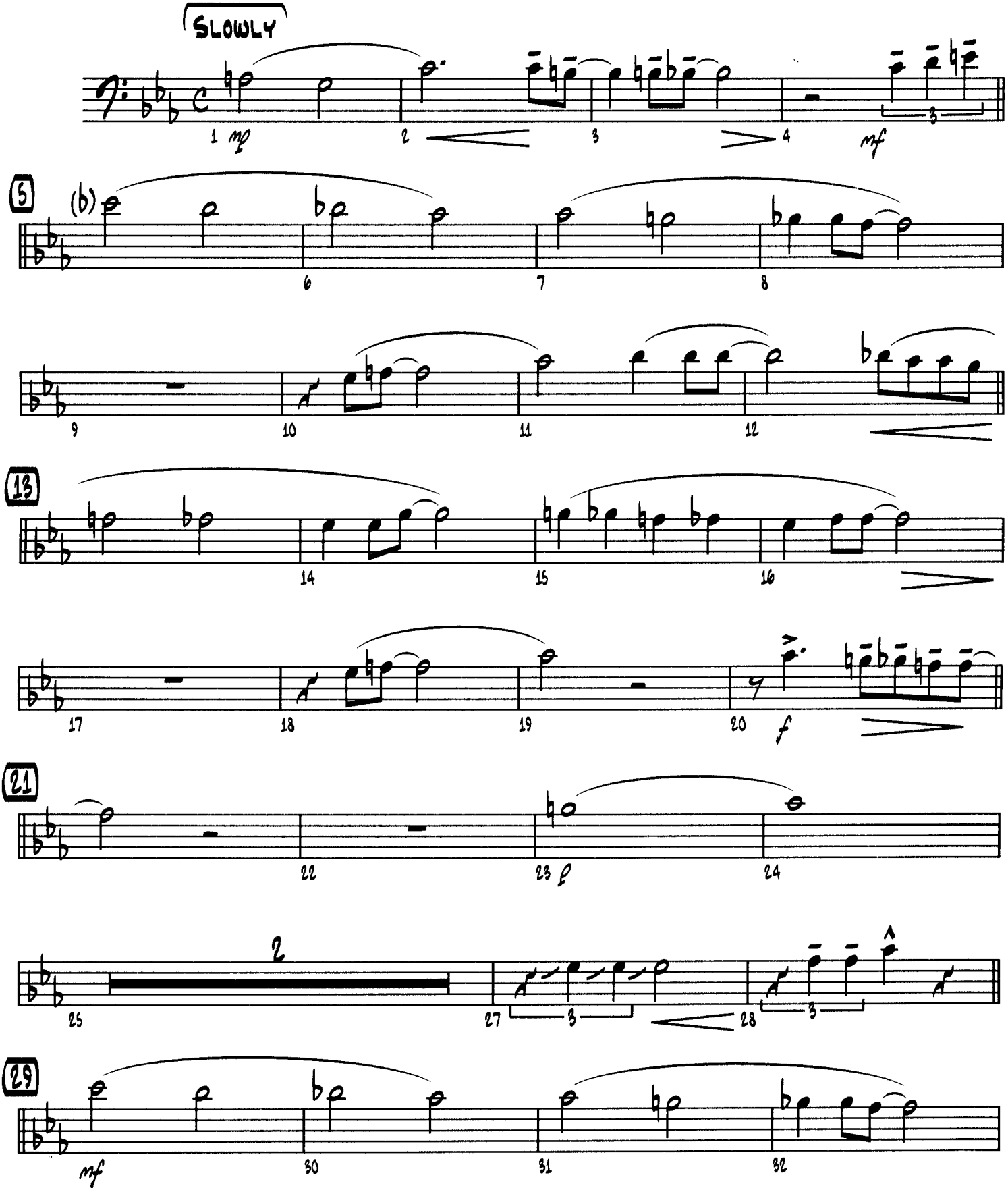
PRELUDE TO A KISS

2ND TROMBONE

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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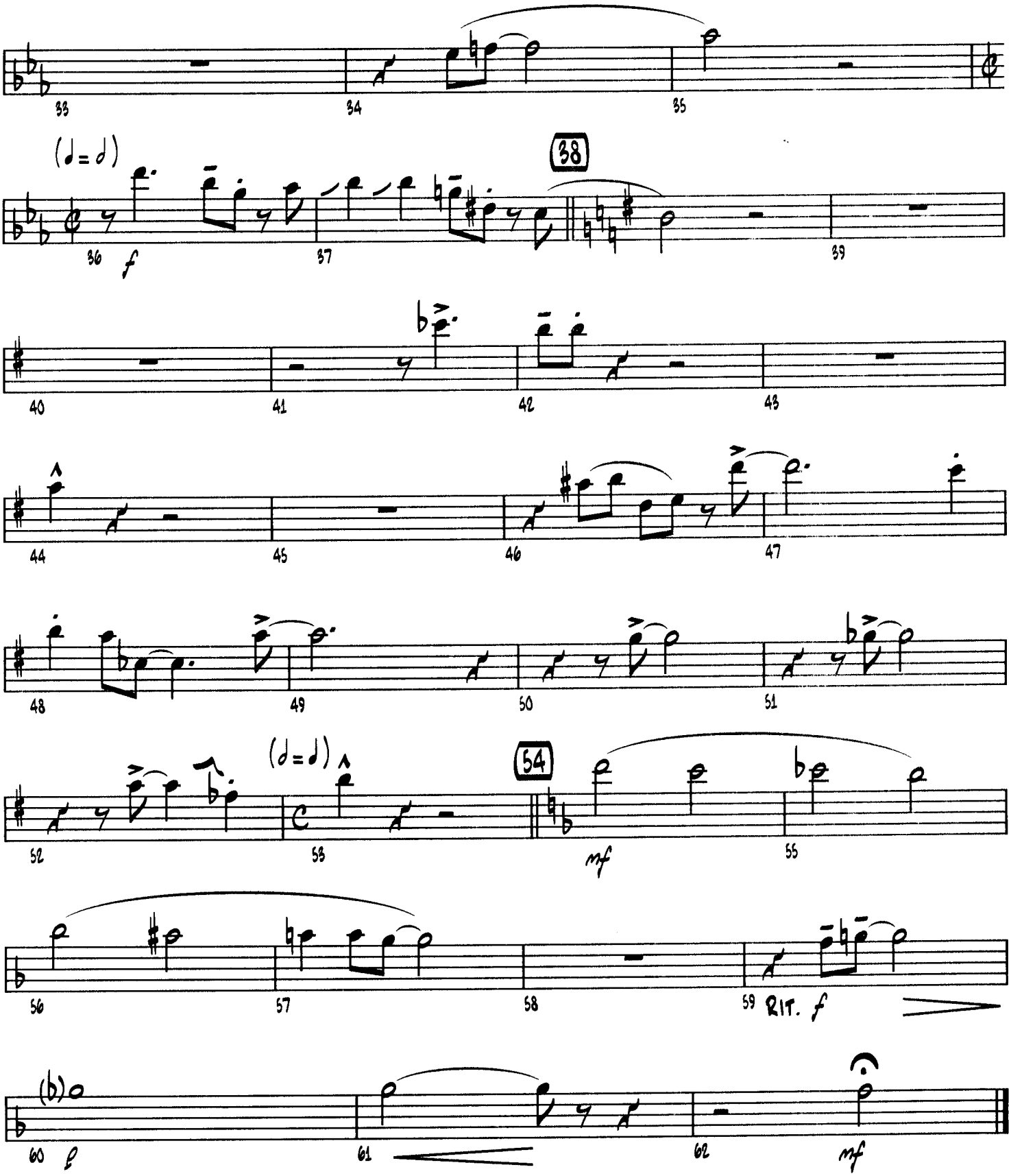
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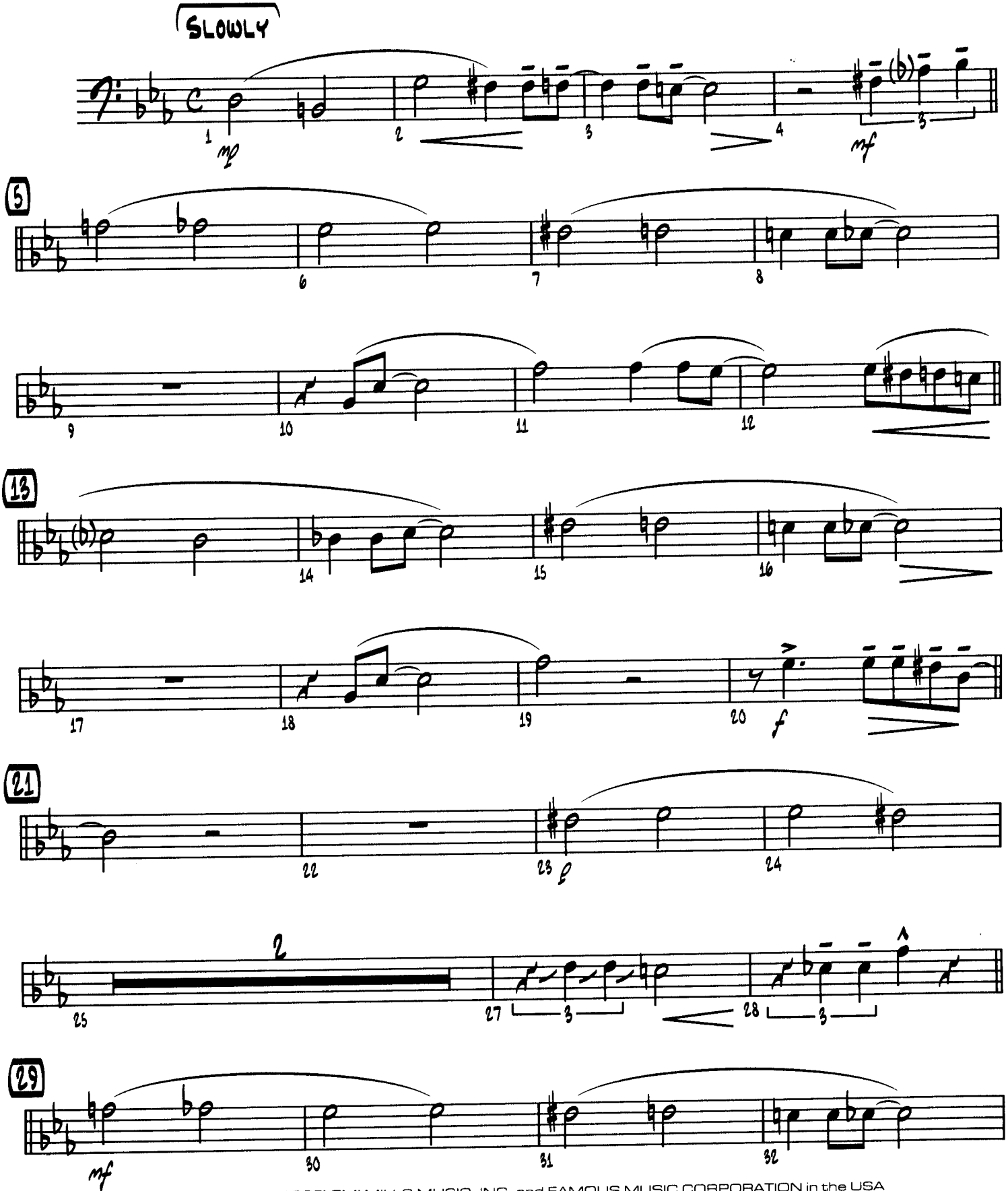
PRELUDE TO A KISS

3rd TROMBONE

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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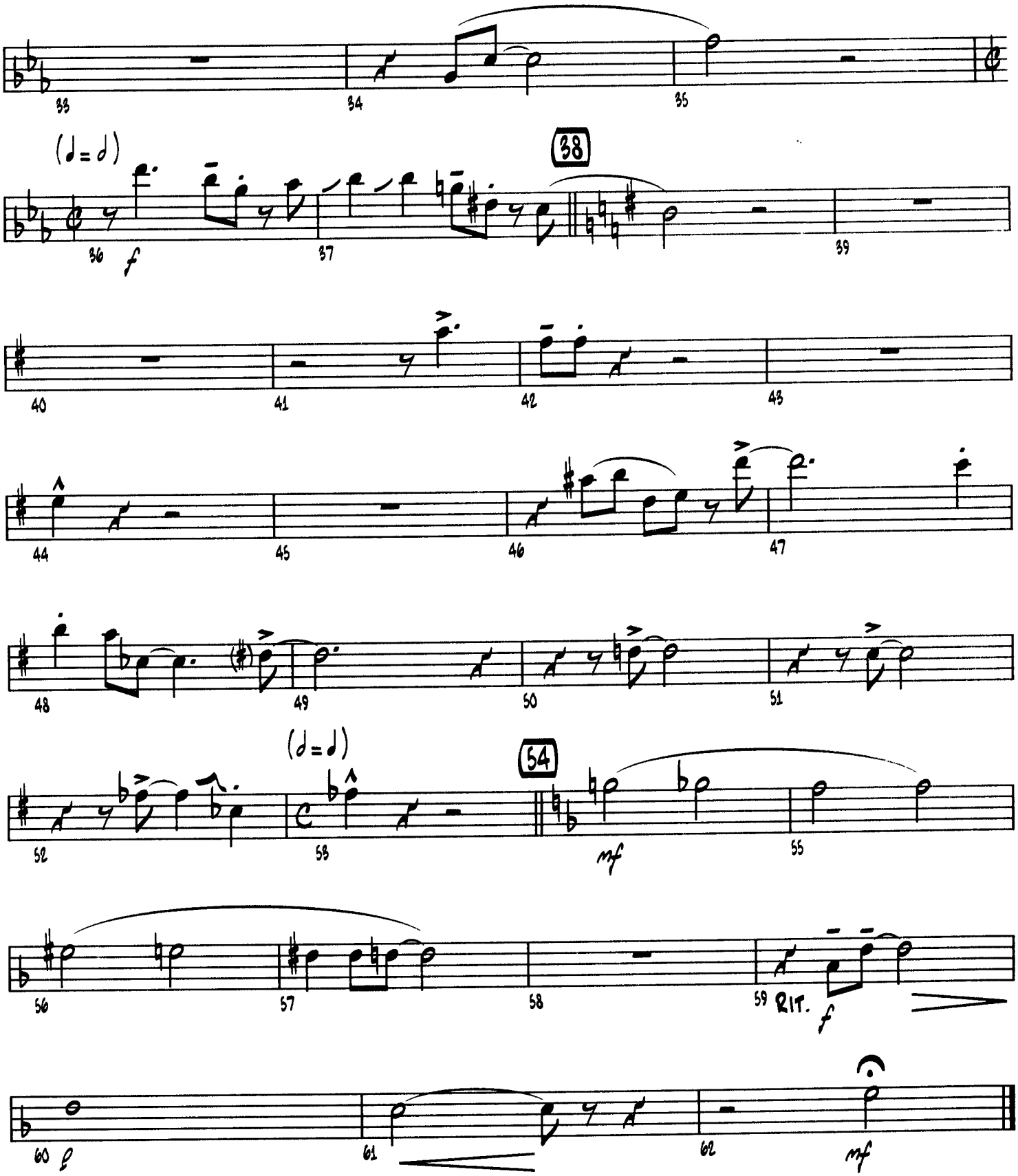
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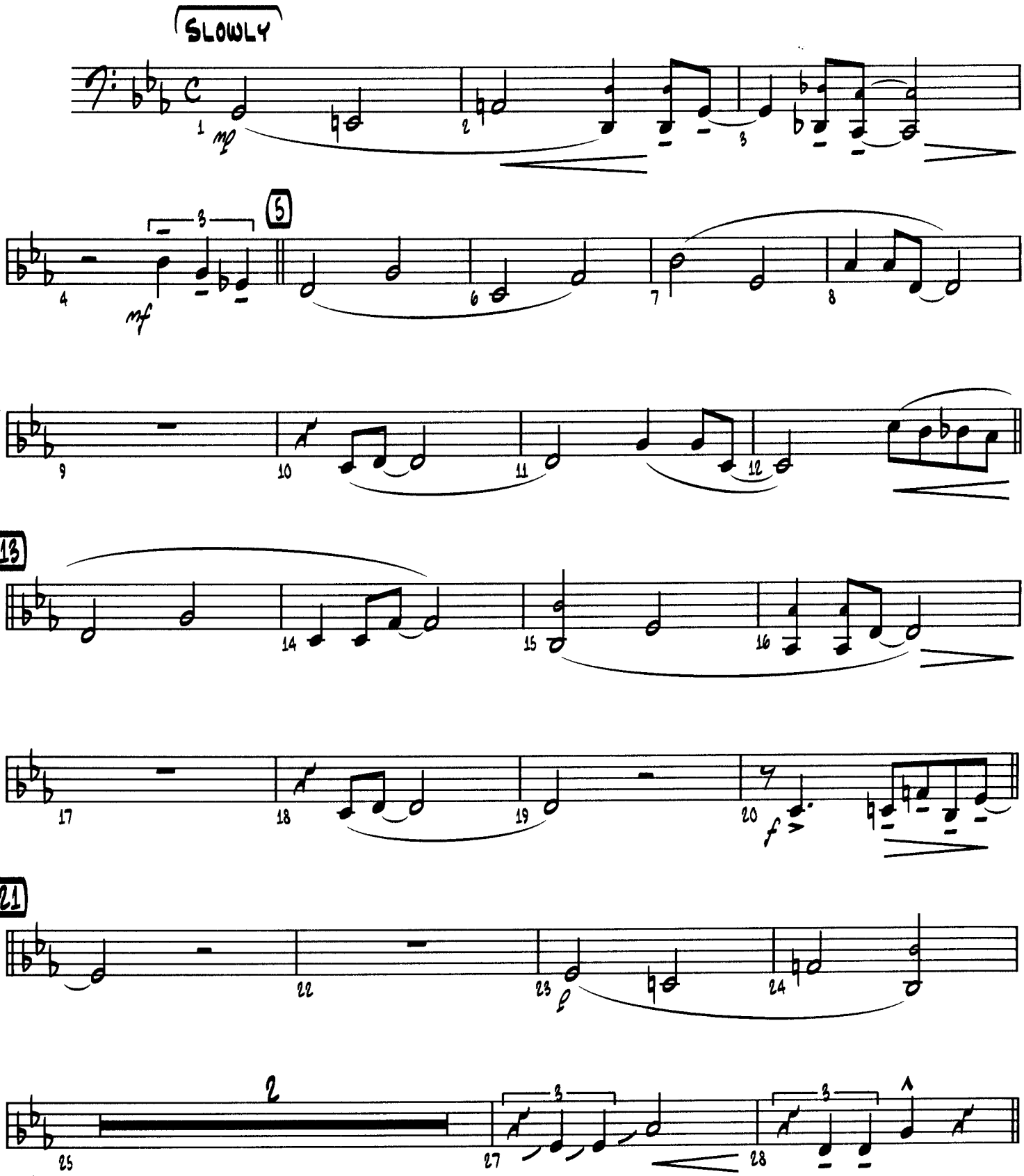
PRELUDE TO A KISS

BASS TROMBONE

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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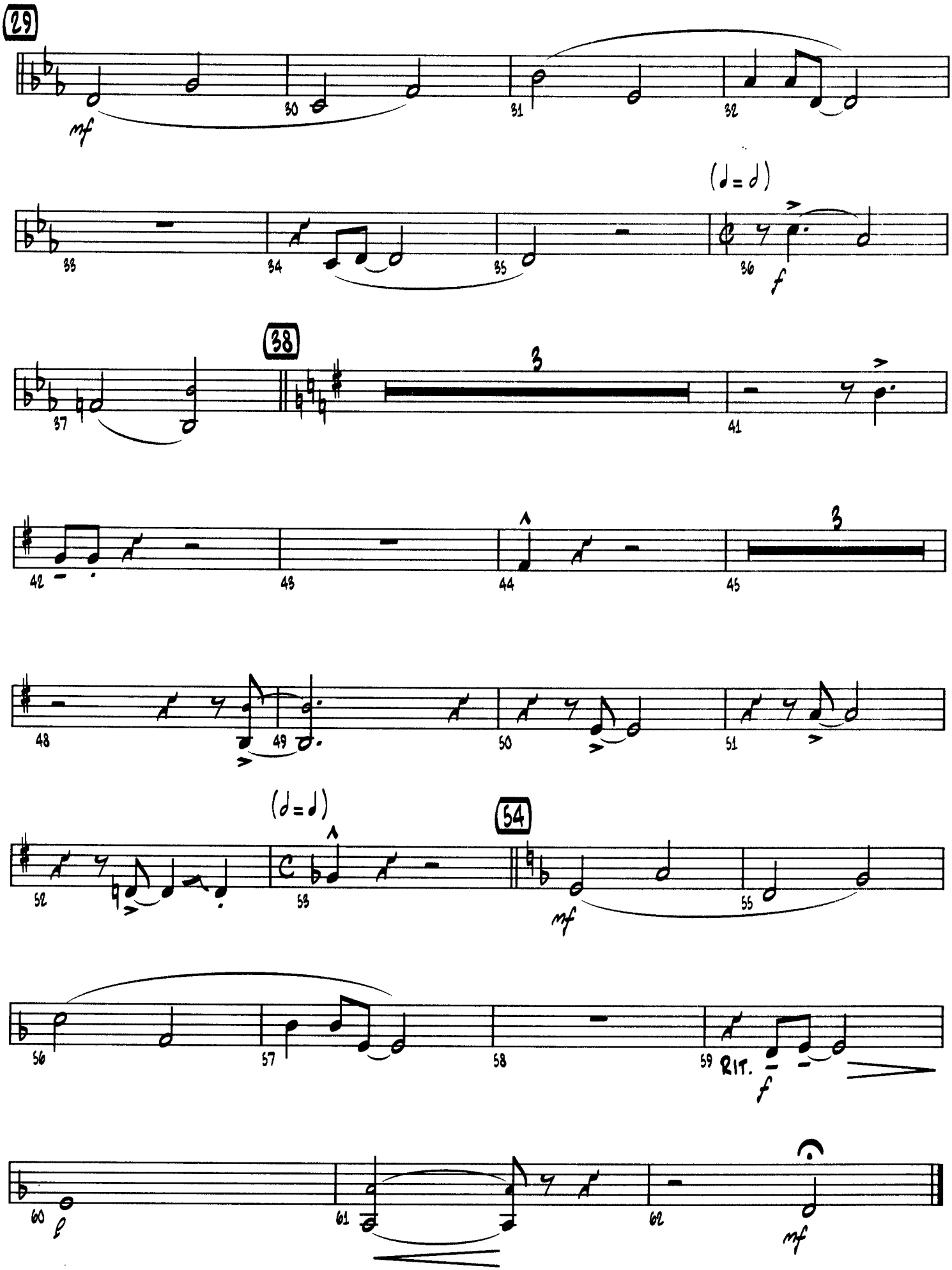
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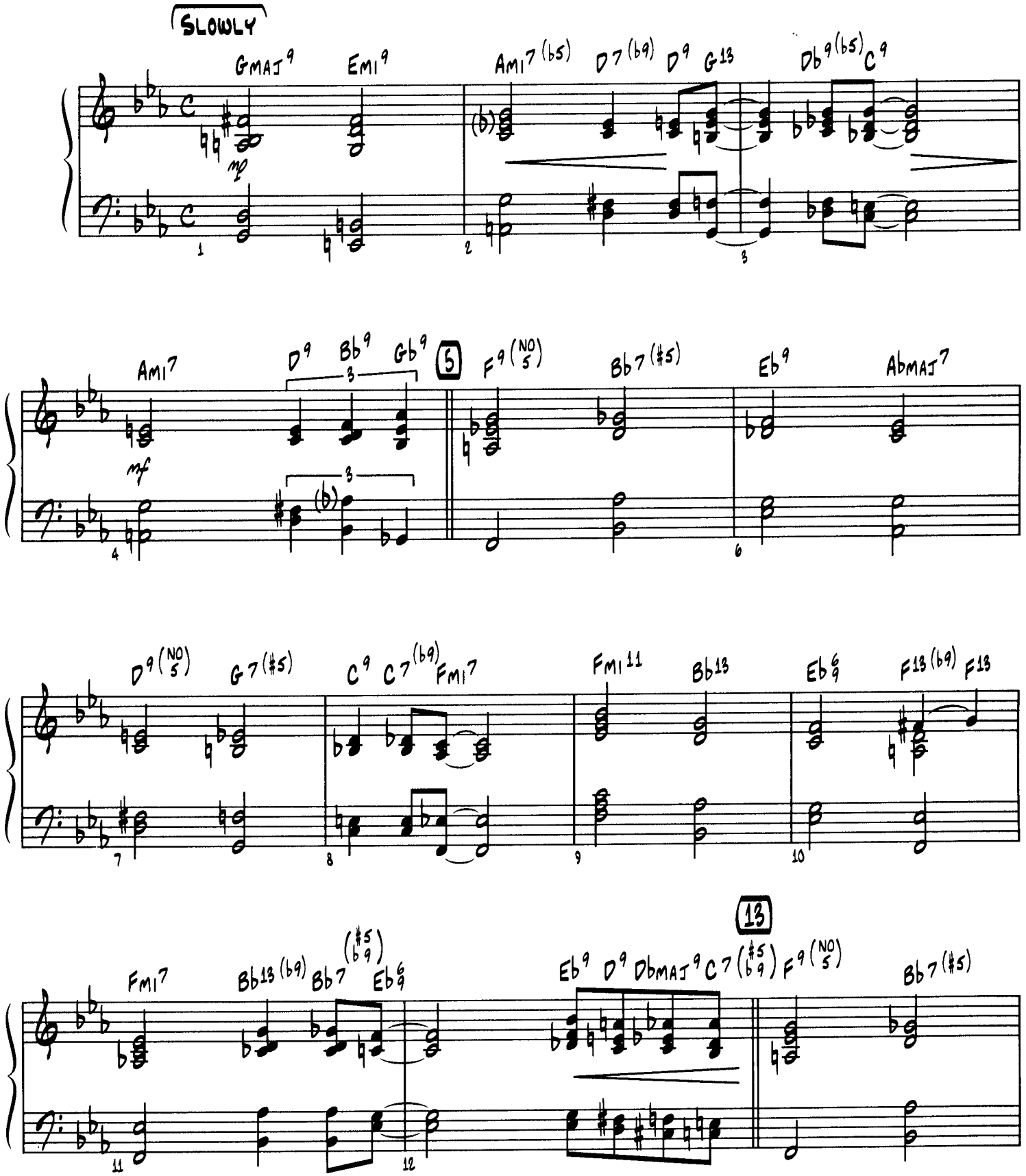
PRELUDE TO A KISS

PIANO

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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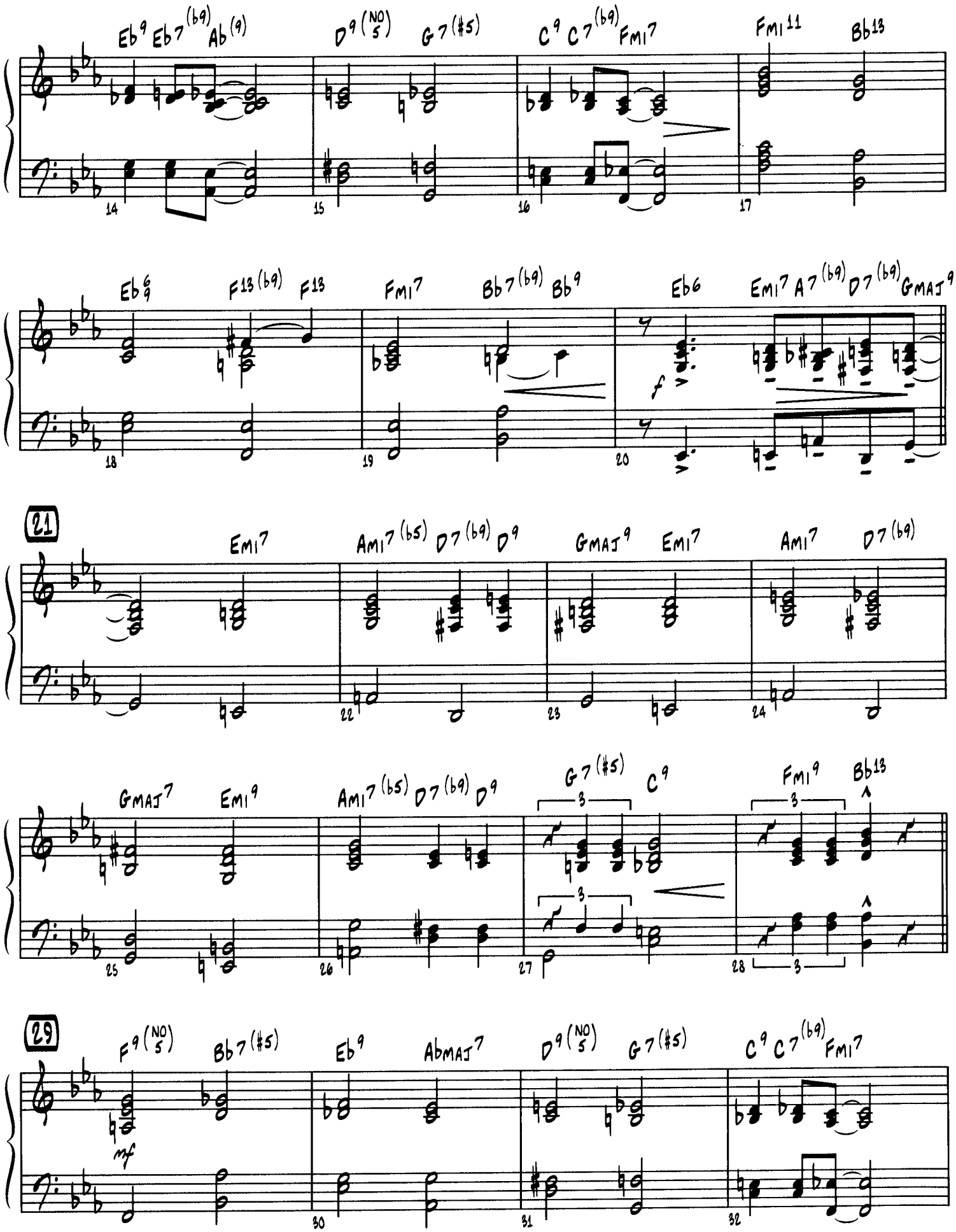
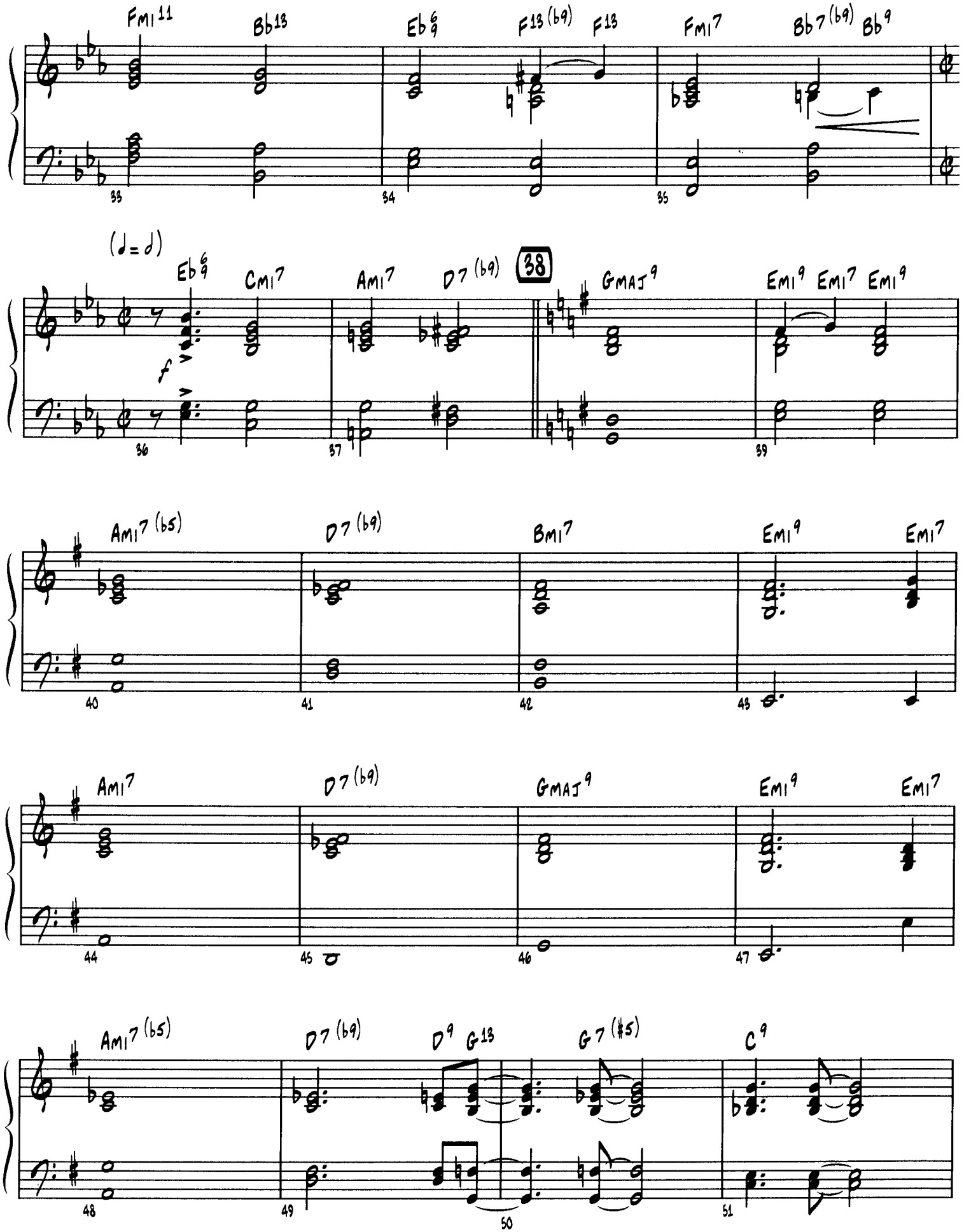
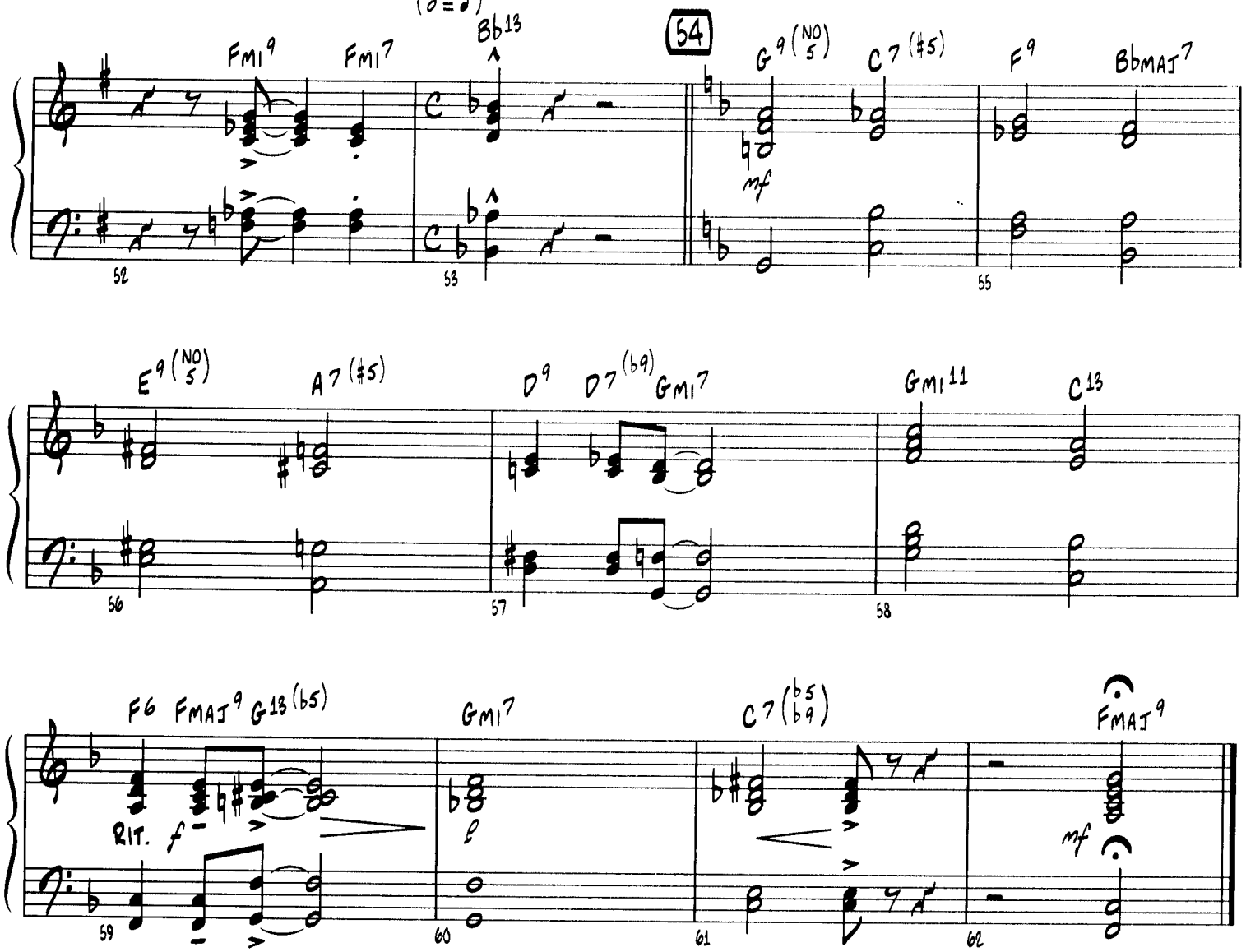

Eb9 Eb7(b9) Ab(9) D9(NO5) G7(#5) C9 C7(b9) Fmi7 Fmi11 Bb13
14 15 16 17
Eb6/9 F13(b9) F13 Fmi7 Bb7(b9) Bb9 Eb6 Emi7 A7(b9) D7(b9) GMAJ9
18 19 20
f
21
Emi7 Ami7(b5) D7(b9) D9 GMAJ9 Emi7 Ami7 D7(b9)
22 23 24
GMAJ7 Emi9 Ami7(b5) D7(b9) D9 G7(#5) C9 Fmi9 Bb13
25 26 27 28
3
29
F9(NO5) Bb7(#5) Eb9 AbMAJ7 D9(NO5) G7(#5) C9 C7(b9) Fmi7
mf
30 31 32

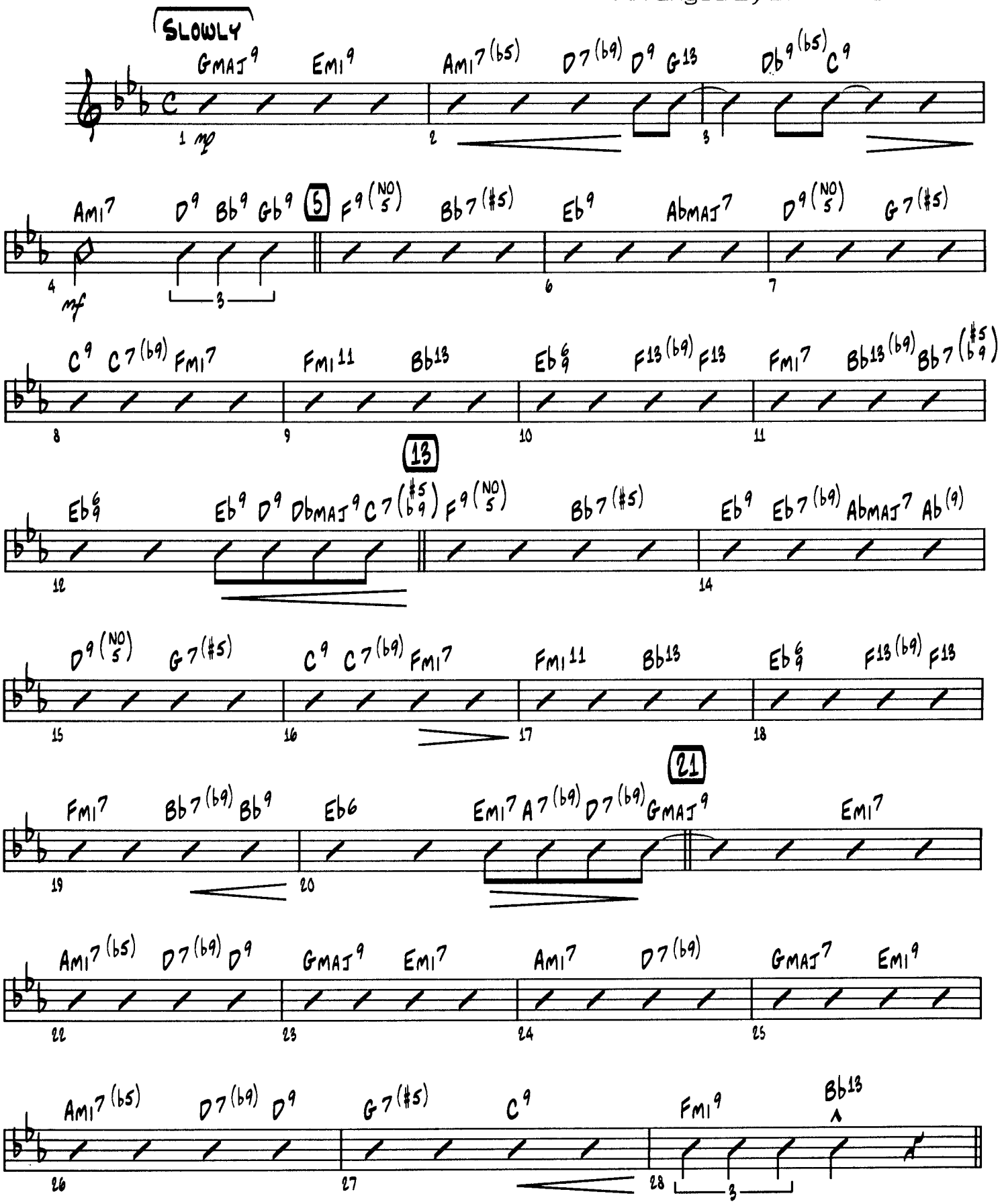

Fmi11
Bb13
Eb6/9
F13(b9)
F13
Fmi7
Bb7(b9)
Bb9
33
34
35
(♩=♩)
Eb6/9
Cmi7
Ami7
D7(b9)
38
GMAJ9
Emi9
Emi7
Emi9
f
36
37
39
Ami7(b5)
D7(b9)
Bmi7
Emi9
Emi7
40
41
42
43
Ami7
D7(b9)
GMAJ9
Emi9
Emi7
44
45
46
47
Ami7(b5)
D7(b9)
D9
G13
G7(#5)
C9
48
49
50
51


(♩=♩)
Fmi9
Fmi7
Bb13
54
G9(no5)
C7(#5)
F9
BbMAJ7
mf
52
53
55
E9(no5)
A7(#5)
D9
D7(b9)
Gmi7
Gmi11
C13
56
57
58
F6
FMAJ9
G13(b5)
Gmi7
C7(b5 b9)
FMAJ9
RIT.
f
p
mf
59
60
61
62

PRELUDE TO A KISS

GUITAR

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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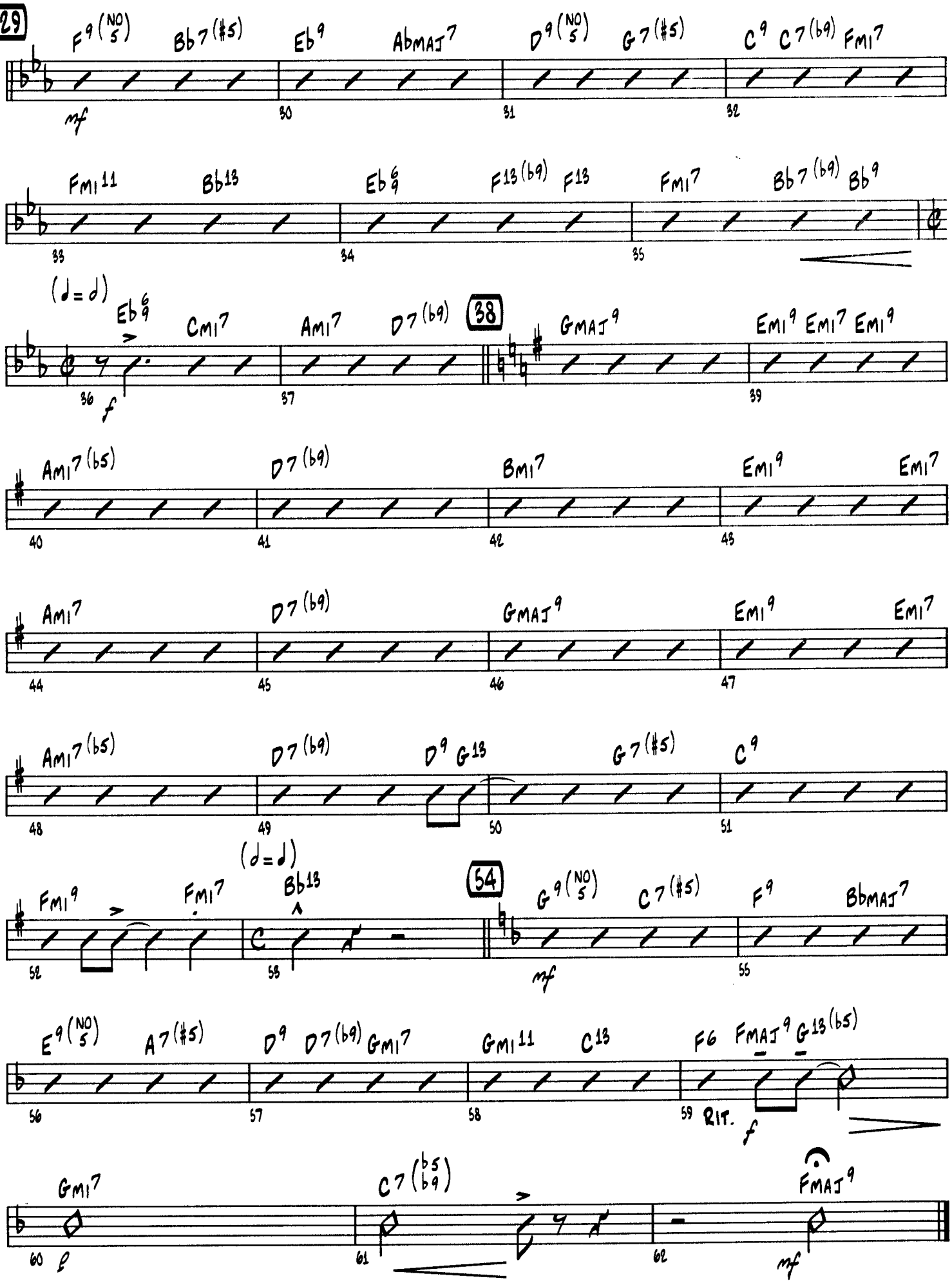
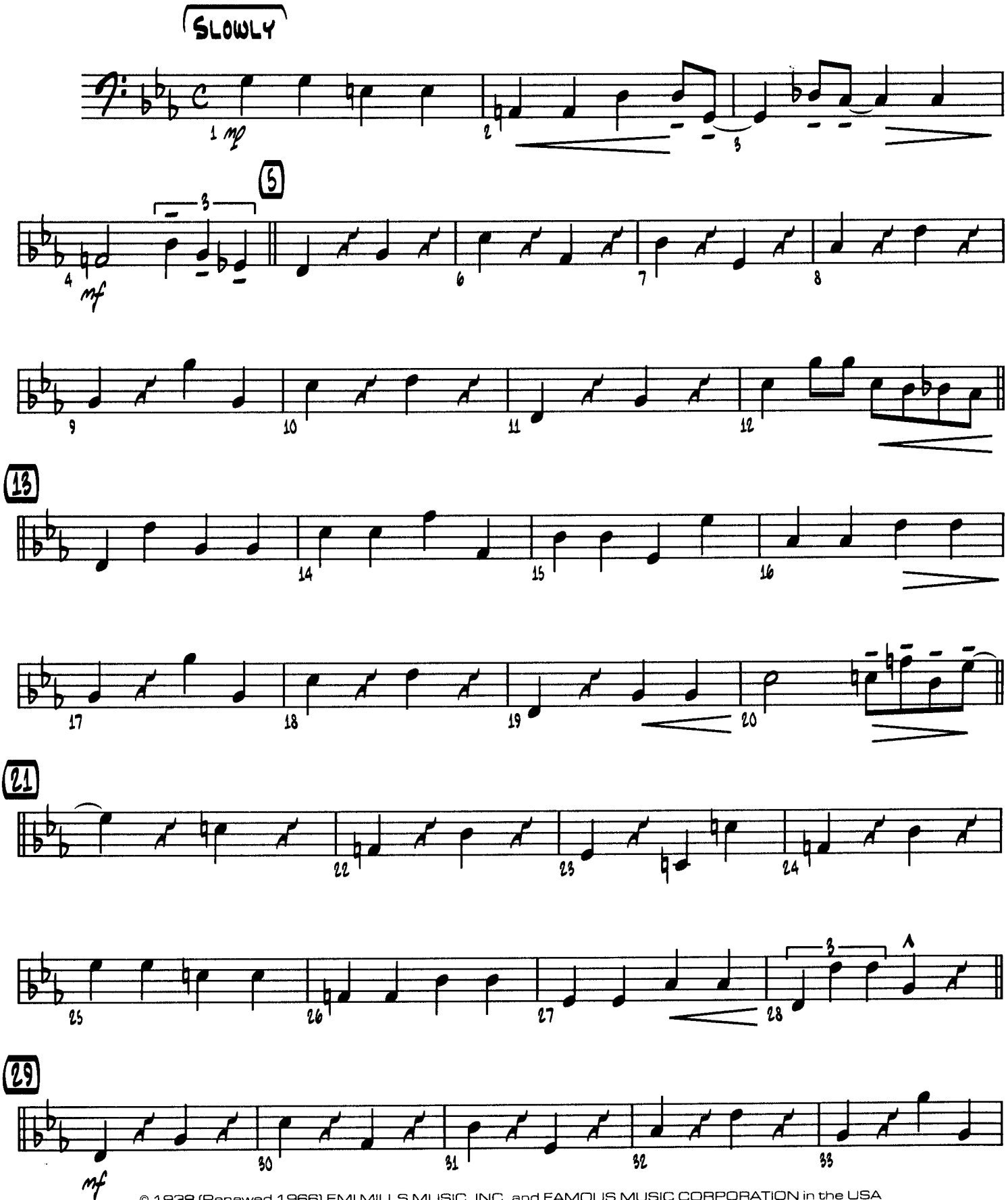

29
F9(NO5) Bb7(#5) Eb9 AbMAJ7 D9(NO5) G7(#5) C9 C7(b9) FMI7
mf
30 31 32
FMI11 Bb13 Eb6/9 F13(b9) F13 FMI7 Bb7(b9) Bb9
33 34 35
(♩=♩)
Eb6/9 CMI7 AMI7 D7(b9)
38
GMAJ9 EMI9 EMI7 EMI9
36 37 39
f
AMI7(b5) D7(b9) BMI7 EMI9 EMI7
40 41 42 43
AMI7 D7(b9) GMAJ9 EMI9 EMI7
44 45 46 47
AMI7(b5) D7(b9) D9 G13 G7(#5) C9
48 49 50 51
(♩=♩)
FMI9 FMI7 Bb13
54
G9(NO5) C7(#5) F9 BbMAJ7
52 53 55
mf
E9(NO5) A7(#5) D9 D7(b9) GMI7 GMI11 C13 F6 FMAJ9 G13(b5)
56 57 58 59
RIT.
f
GMI7 C7(b5 b9) FMAJ9
60 61 62
p mf

PRELUDE TO A KISS

BASS

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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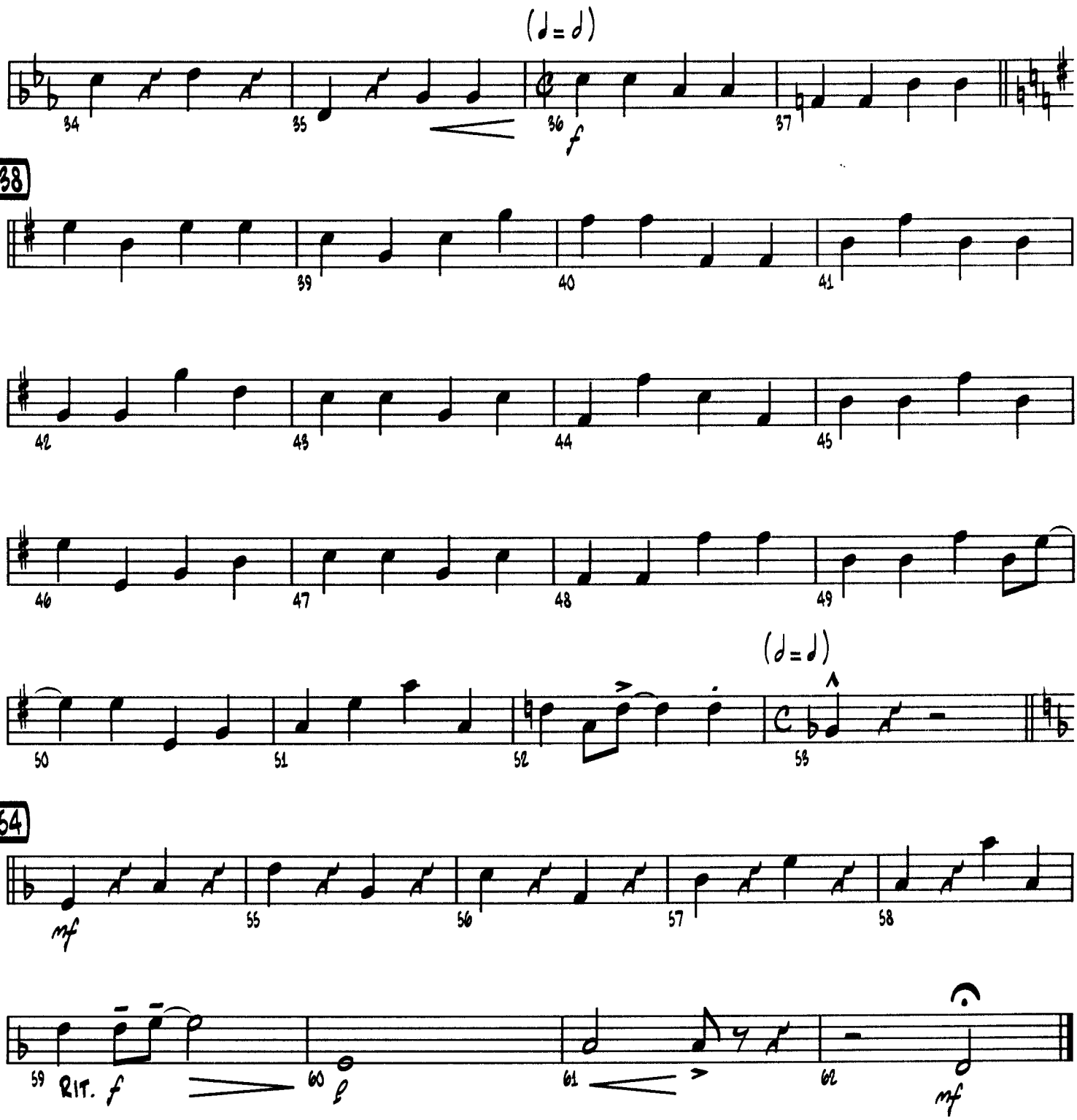
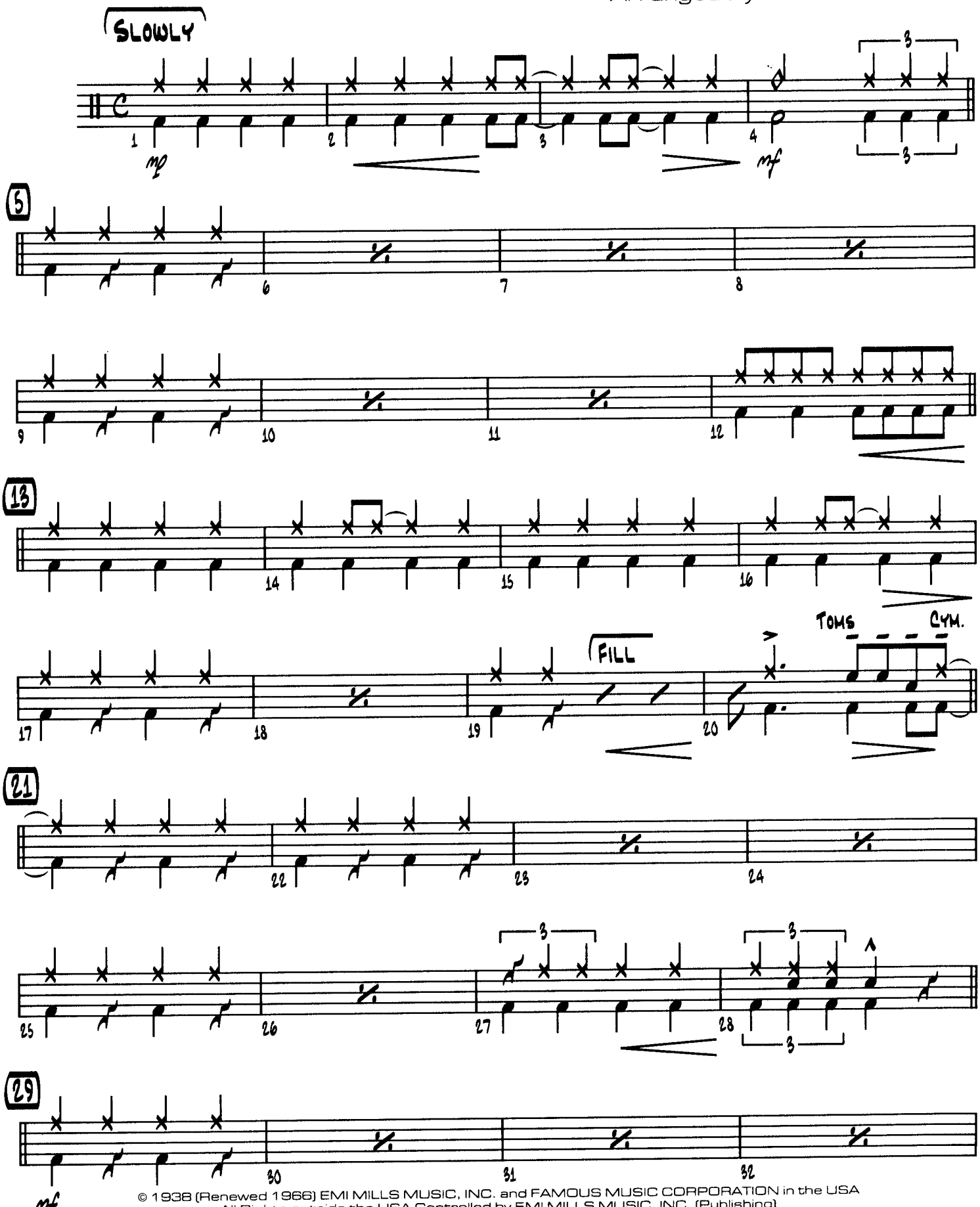

(♩=♩)
34
35
36
f
37
38
39
40
41
42
43
44
45
46
47
48
49
(♩=♩)
50
51
52
53
54
mf
55
56
57
58
59
RIT.
f
60
61
62
mf

PRELUDE TO A KISS

DRUMS

By DUKE ELLINGTON,
IRVING MILLS and IRVING GORDON
Arranged By DAVE WOLPE



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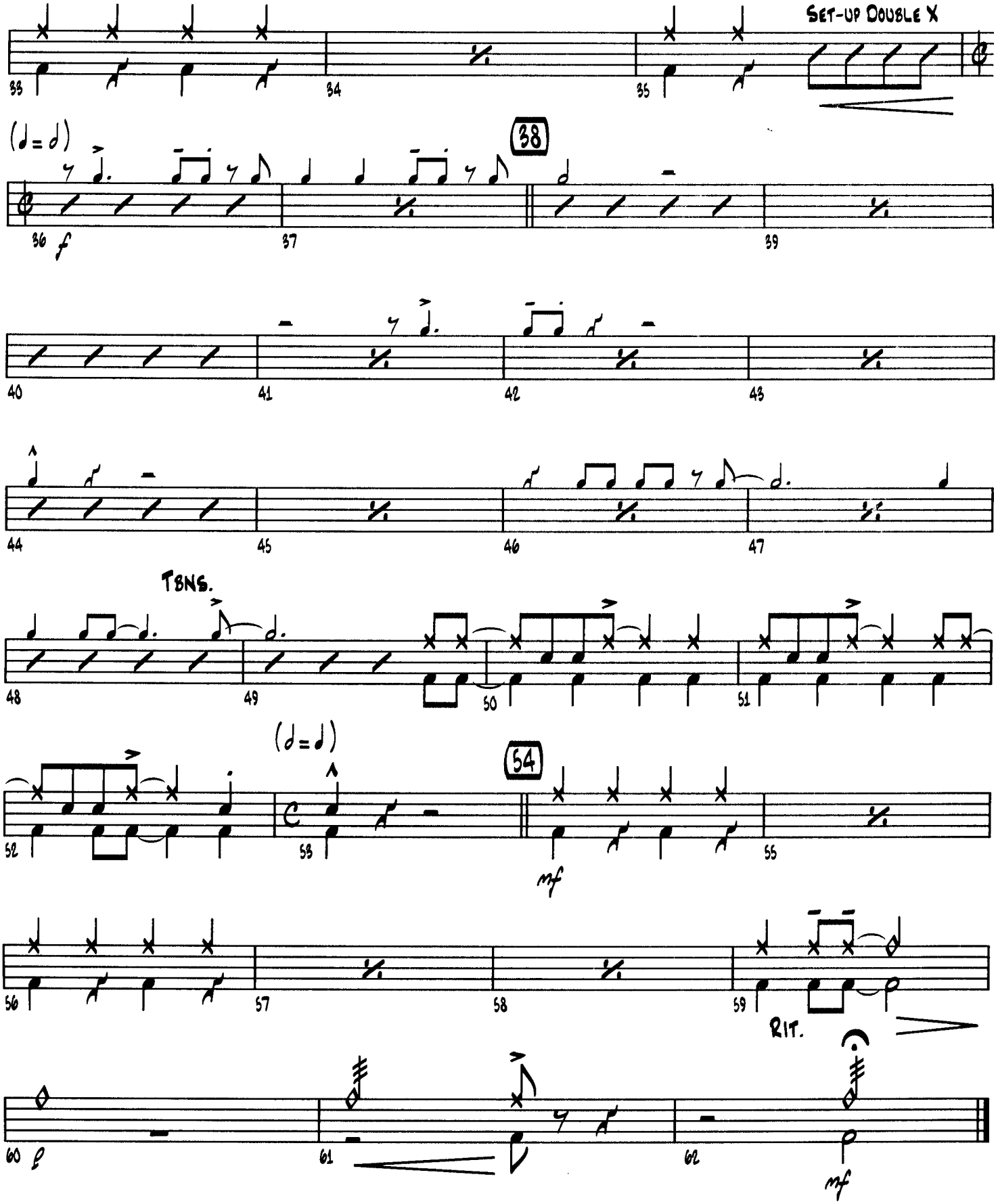
SET-UP DOUBLE X
33
34
35
(♩=♩)
38
36
f
37
39
40
41
42
43
44
45
46
47
TBNS.
48
49
50
51
(♩=♩)
54
52
53
mf
55
56
57
58
59
RIT.
60
p
61
62
mf