

PRELUDE TO A KISS

INSTRUMENTATION

Reed 1 - Alto Sax	Trumpet 1	Trombone 1	Piano
Reed 2 - Clarinet	Trumpet 2	Trombone 2	Bass
Reed 3 - Clarinet	Trumpet 3	Trombone 3	Drums
Reed 4 - Tenor Sax	Trumpet 4		
Reed 5 - Bass Clarinet			

ORIGINAL RECORDING INFORMATION

Composer: Duke Ellington, Irving Mills, and Irving Gordon

Arranger: Billy Strayhorn

Recorded: October 1, 1957 at Columbia 30th Street Studio, NYC

Time: 4:45

Master Number: CO 59897

Original Issue: Columbia LP CL-1085 - Indigos

Not Currently Available on Domestic CD

Download Available: Ellington Indigos at www.itunes.com or www.amazon.com

Personnel: Duke Ellington (piano); Cat Anderson, Shorty Baker, Willie Cook, Ray Nance, Clark Terry (trumpets); Quentin Jackson, Britt Woodman, John Sanders (trombones); Rick Henderson, Johnny Hodges, Russell Procope, Paul Gonsalves, Jimmy Hamilton, Harry Carney (reeds); Jimmy Woode (bass); Sam Woodyard (drums).

Soloist: Johnny Hodges (alto saxophone).

REHEARSAL NOTES

The piano intro should not be rushed, but played somewhat leisurely, savoring each luscious note.

The alto solo is a transcription of Johnny Hodges' performance. It would be impossible to notate all the subtleties of phrasing, dynamics and inflection. This must be heard. Aside from letter **E**, which is improvised (chord symbols included), the alto plays the melody. I suggest learning how Hodges plays it and then don't look at the page and play the feeling you remember. Notice how little this great musician strays from the melody. Sometimes you don't have to change very much to personalize a melody.

Although the trombone backgrounds are marked soft, they should be played with a full sound, both proudly and sensitively. Long notes offer an opportunity to tune up each voicing so that it sounds and feels good. Players should add slight diminuendos and crescendos as well as inflections to make the most music of these simple looking notes. All three trombones should bring out the juiciness of their notes.

Since this is a ballad, the eighth notes are even and the quarter notes are full value. This is true even for the horns while the rhythm section is swinging (letter **E**) or implying some swing (**B**, **D**, or **F** in the piano). Ellington's piano comping is transcribed here because it adds so much to the arrangement. Your pianist need not play the same way, but this may give him or her some interesting ideas.

This is a very simple piece of music that needs to be performed in a smooth manner, delicate but firm. After all, this prelude to a kiss is a most tender seduction. Romance may be a bit out of fashion, but if we can dig down beneath our machismo facades and the embarrassment when we show our vulnerability, we can project the feelings of love that we all long to express.

To view videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the Essentially Ellington 2010-11 repertoire please visit jalc.org/EssentiallyEllington.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

PRELUDE TO A KISS

Music by Duke Ellington
Words by Irving Mills and Irving Gordon
Arranged by Billy Strayhorn
Transcribed by David Berger

Rubato

Reeds 1 Alto Sax (Give 4-and) Solo

2 Clarinet *mf*

3 Clarinet

4 Tenor Sax

5 Bass Clarinet

Trumpets 1

2

3

4

Trombones 1

2

3

Piano Solo *mf* *ad lib.*

Bass

Drums

The score is arranged for a jazz ensemble. The piano part includes a solo section with the following chord progression: Eb, D7, Db+9, Gbmaj7, C13, B7, Bb+9, Ebm, Eb/Ab, Db, Gb, Fm, Eb, D, Db, E/D. The piano part also includes a 'Solo' section and an 'ad lib.' section. The woodwind section includes Reeds 1 (Alto Sax), Reeds 2 (Clarinet), Reeds 3 (Clarinet), Reeds 4 (Tenor Sax), and Reeds 5 (Bass Clarinet). The brass section includes Trumpets 1-4 and Trombones 1-3. The bass and drums parts are also included.

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Prelude to a Kiss

A tempo ♩ = 48

A

Chord progression: C9 F7+5 Eb9 Eb A9 Ab9 G7 Cm Cm7 F9 Bb G7+5 Gm Cm7 B9 Bb G7+5

Chord progression: Eb9 Ab7+5 Db9 Gb C9 B9 Bb7 Ebm Ebm7 Ab9 Db Bb7+5 Bbm Ebm7 D9 Db Bb7+5

Alto: Musical staff with notes and triplets.

Clar. 1 & 2: Empty staves.

Tenor: Empty staff.

Bs. Cl.: Empty staff.

Tpt. 1-4: Empty staves.

Tbn. 1-3: Bass line with *mp* dynamic.

Pno.: Piano accompaniment with chords.

Bass: Bass line with *mp* dynamic.

Drs.: Drum part with *mp* dynamic and brush strokes.