

Prelude to a Kiss

DUKE ELLINGTON, IRVING MILLS and IRVING GORDON

Arranged by DAVE WOLPE

INSTRUMENTATION

Conductor

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

1st B♭ Tenor Saxophone

2nd B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Guitar Chords

Guitar

Piano

Bass

Drums

**PREMIER
JAZZ
SERIES**

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.

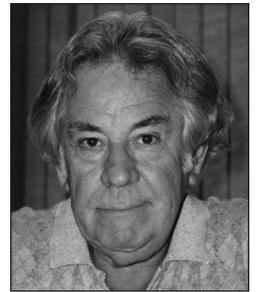
The baritone sax soloist should feel free to take rhythmic liberties; however, the triplets in measure 4 are with the trombones and rhythm sections. Stylistically, it is recommended that the baritone soloist be exposed to recordings of a few distinctive baritone sax soloists: Harry Carney, Serge Chaloff, 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 tempo should be abrupt in measure 53, with the baritone soloist establishing the tempo.

Please enjoy!

—Dave Wolpe



**Dave
Wolpe**

Dave Wolpe has been composing and arranging since 1965. He has scored dozens of arrangements for the Glenn Miller Orchestra and is co-arranger on the platinum CD *In the Christmas Mood*. Over the years, Dave has contributed arrangements to the orchestras of Ray Anthony, Lawrence Welk, and Les Brown, to name a few.

