

# *Viper Mad*

**Noble Sissle & His Orchestra**

New York, February 10, 1938



**Voices for:**

**Sopranosax/Clarinet, 1st & 2nd Altosax,  
Tenorsax, 1st & 2nd Trumpet, Trombone,  
Guitar, Bass, Piano, Drums (& Vocal)**

**Transcription by Klaus Pehl 1995 © 2024**

# Viper Mad

*Noble Sissle's Swingsters 10.2.1938*

$\text{♩} = 184$

S. Bechet, Rousseau Simmons 1924  
transcr. Klaus Pehl 1995

**Vocal** 4 **A** *Soprano* 32 37 1

38 **B** *Vocal*

Just vi - per mad, must have my fun,

42 I'll nev - er say it can't be done.

46 The peo - ple are talk - in' but I don't care

49 I'm twen - ty - one far from done I'm just be - gun.

53 wrap your charms 'round this stink of tea.

58 love this game, and get high with me, good

62 tea is my weak - ness, I know it's bad

66 it sends me gay and I can't wait, I'm vi - per mad.

70 1 **C** *Trumpet* 32 103 **D** *Soprano* 15

118 *Vocal* 119



wrap your charms 'round this stink of tea.

Detailed description: This block contains the first two lines of musical notation. The first line starts at measure 118 with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The melody begins with a whole rest, followed by quarter notes for 'wrap your charms'. A double bar line occurs at the end of measure 118. Measure 119 begins with a quarter rest, followed by quarter notes for ''round this stink of tea.' The melody ends with a quarter note on 'tea' followed by a double bar line.

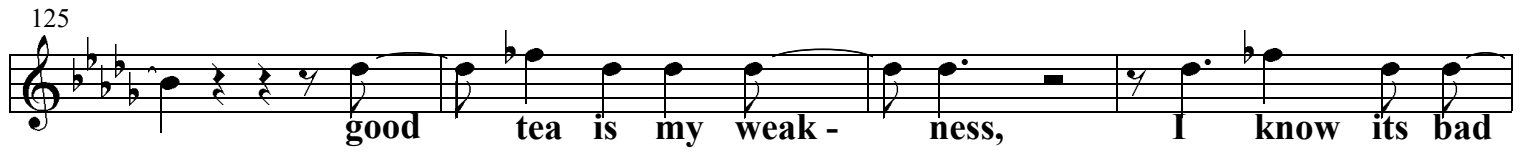
121



Come on blow this game, and get high with me,

Detailed description: This block contains the second line of musical notation, starting at measure 121. The melody continues with quarter notes for 'Come on blow this game,' followed by a quarter rest, then quarter notes for 'and get high with me,'. The line ends with a quarter note on 'me' followed by a double bar line.

125



good tea is my weak - ness, I know its bad

Detailed description: This block contains the third line of musical notation, starting at measure 125. The melody continues with quarter notes for 'good tea is my weak -', followed by a quarter rest, then quarter notes for 'ness, I know its bad'. The line ends with a quarter note on 'bad' followed by a double bar line.

129




it sends me gay and I can't wait, I'm vi - per mad.

Detailed description: This block contains the fourth line of musical notation, starting at measure 129. The melody continues with quarter notes for 'it sends me gay', followed by a quarter rest, then quarter notes for 'and I can't wait, I'm vi -', followed by a quarter rest, then quarter notes for 'per mad.'. The line ends with a quarter note on 'mad.' followed by a double bar line.

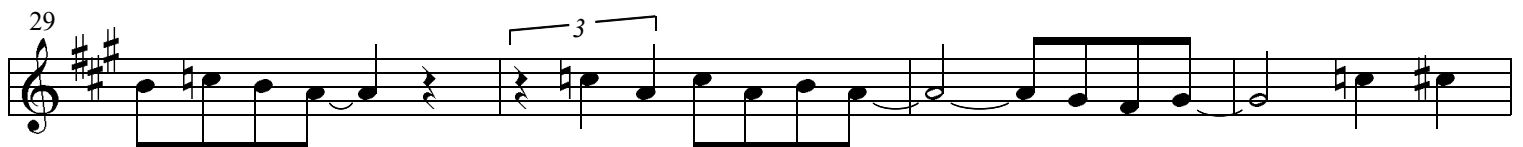
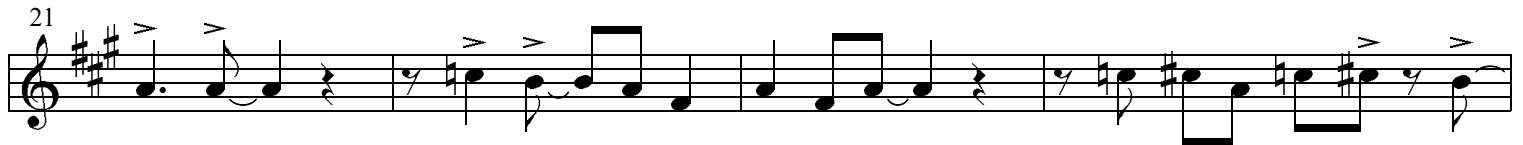
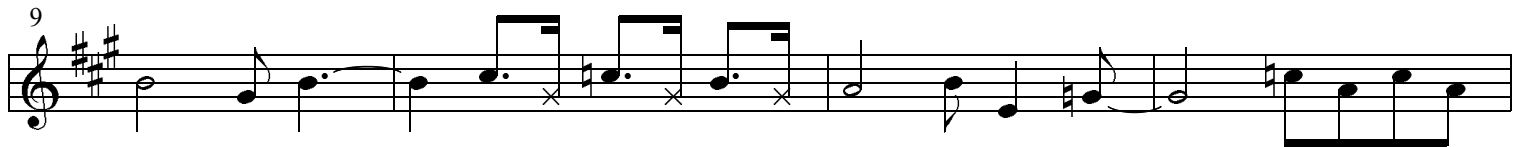
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S. Bechet, Rousseau Simmons 1924  
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## Soprano Sax



37

39 **B** *Vocal* 31

71 **C** *Trumpet*

75

79

83

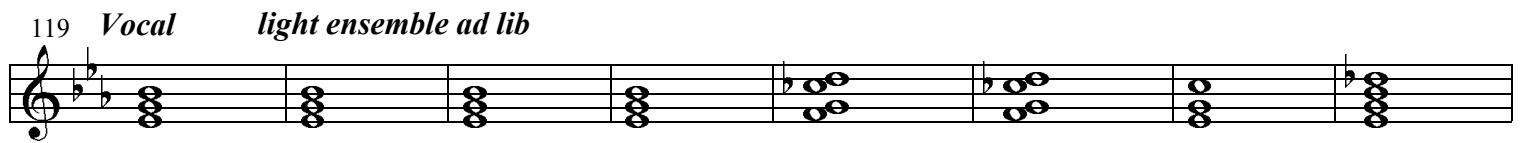
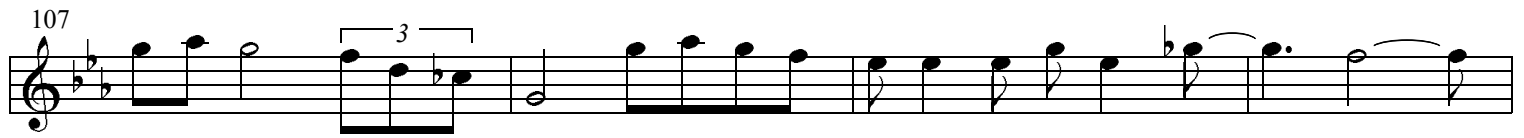
87

91

95

99

103 **D** *Solo ad lib*





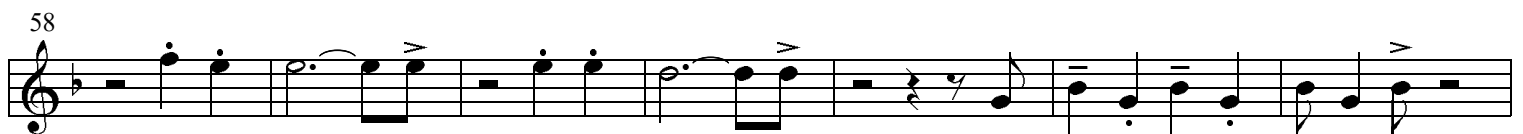
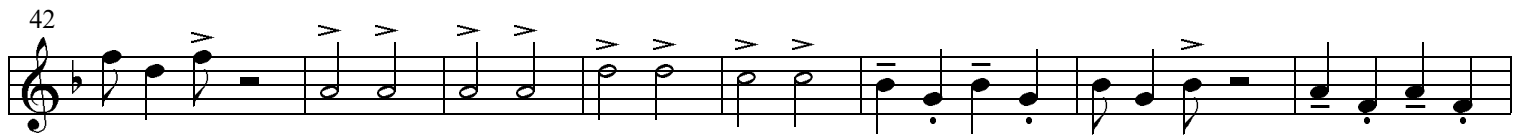
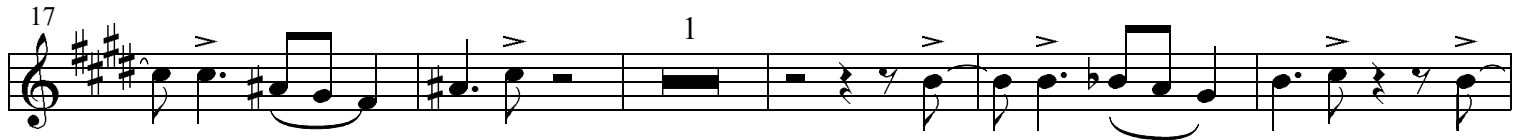
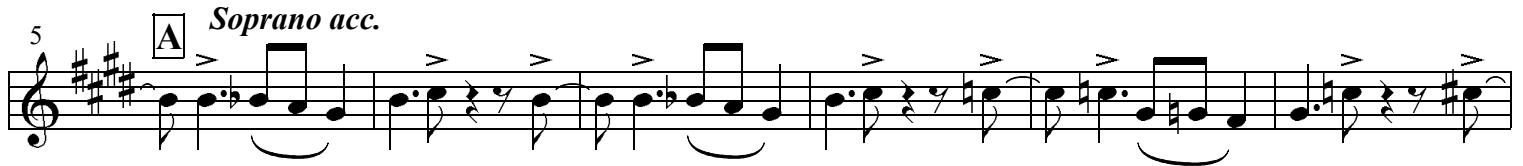
# Viper Mad

*Noble Sissle's Swingsters 10.2.1938*

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S. Bechet, Rousseau Simmons 1924  
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## Alto Sax 1





65

71 **C** *Trumpet acc.*

77

84

95

103 **D** *Soprano acc.*

111

*Vocal*

119

127

# Viper Mad

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 = 184

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transcr. Klaus Pehl 1995

## Alto Sax 2

5 **Soprano acc.**

39 **B** *Vocal* 31 71 **C** *Trumpet acc.*

79

87

Musical staff 87-94: Treble clef, key signature of two flats. Measures 87-94. Measure 87: quarter note G4, quarter note F4. Measure 88: quarter note G4, quarter note F4. Measure 89: quarter note G4, quarter note F4. Measure 90: quarter note G4, quarter note F4. Measure 91: quarter note G4, quarter note F4. Measure 92: quarter note G4, quarter note F4. Measure 93: quarter note G4, quarter note F4. Measure 94: quarter note G4, quarter note F4. Accents (^) are placed above the G notes in measures 88, 90, and 92.

95

Musical staff 95-102: Treble clef, key signature of two flats. Measures 95-102. Measure 95: quarter note G4, quarter note F4. Measure 96: quarter note G4, quarter note F4. Measure 97: quarter note G4, quarter note F4. Measure 98: quarter note G4, quarter note F4. Measure 99: quarter note G4, quarter note F4. Measure 100: quarter note G4, quarter note F4. Measure 101: quarter note G4, quarter note F4. Measure 102: quarter note G4, quarter note F4. Accents (^) are placed above the G notes in measures 95, 96, 97, 98, 99, 100, and 101.

103 **D** *Soprano acc.*

Musical staff 103-110: Treble clef, key signature of two flats. Measures 103-110. Measure 103: quarter note G4, quarter note F4. Measure 104: quarter rest, quarter rest. Measure 105: quarter rest, quarter rest. Measure 106: quarter rest, quarter rest. Measure 107: quarter note G4, quarter note F4. Measure 108: quarter note G4, quarter note F4. Measure 109: quarter note G4, quarter note F4. Measure 110: quarter note G4, quarter note F4. Accents (^) are placed above the G notes in measures 103, 107, 108, 109, and 110.

111

Musical staff 111-118: Treble clef, key signature of two flats. Measures 111-118. Measure 111: quarter note G4, quarter note F4. Measure 112: quarter note G4, quarter note F4. Measure 113: quarter note G4, quarter note F4. Measure 114: quarter note G4, quarter note F4. Measure 115: quarter note G4, quarter note F4. Measure 116: quarter note G4, quarter note F4. Measure 117: quarter note G4, quarter note F4. Measure 118: quarter note G4, quarter note F4. Accents (^) are placed above the G notes in measures 111, 112, 113, 114, 115, 116, and 117. A double bar line with repeat dots is at the end of measure 118. A fermata is placed over the final G4-F4 pair in measure 118. A '2' is written above the final measure.

119 *Vocal acc.*

Musical staff 119-126: Treble clef, key signature of two flats. Measures 119-126. Measure 119: quarter note G4. Measure 120: quarter note G4. Measure 121: quarter note G4. Measure 122: quarter note G4. Measure 123: quarter note G4. Measure 124: quarter note G4. Measure 125: quarter note G4. Measure 126: quarter note G4. Slurs are placed over the notes in measures 119-120, 121-122, 123-124, and 125-126.

127

Musical staff 127-134: Treble clef, key signature of two flats. Measures 127-134. Measure 127: quarter note G4. Measure 128: quarter note G4. Measure 129: quarter note G4. Measure 130: quarter note G4. Measure 131: quarter note G4. Measure 132: quarter note G4. Measure 133: quarter note G4. Measure 134: quarter note G4, quarter note F4. Slurs are placed over the notes in measures 127-128, 129-130, 131-132, and 133-134.

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## Tenor Sax 1

5 **A** *Soprano acc.*

11

17

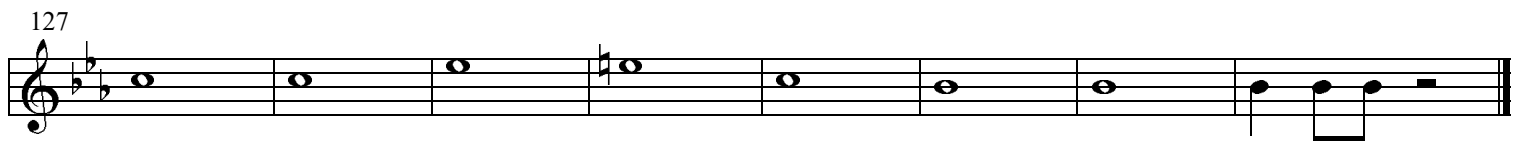
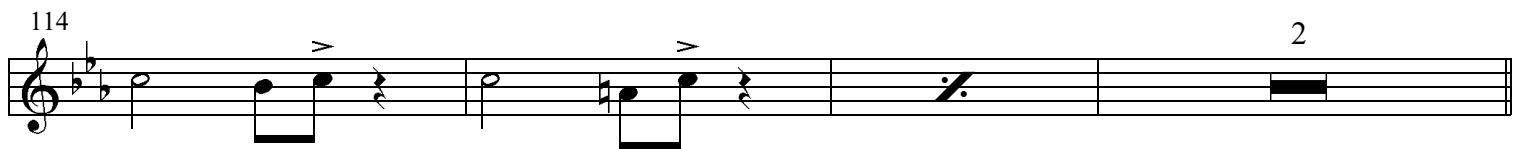
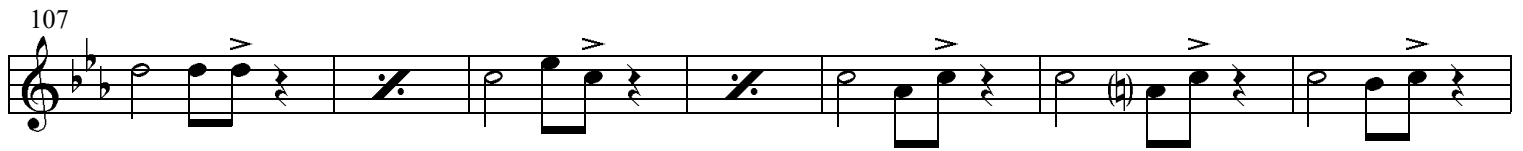
23

29

35 **B** *Vocal*


71 **C** *Trumpet acc.*

77



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## Trumpet 1

### A Soprano

### B Vocal

69 *Solo ad lib* 71 <sup>2</sup> **C** *Trumpet*

73

77

81

85

89

93

97

103 **D** *Soprano*

111

119 *Vocal light ensemble ad lib*

127

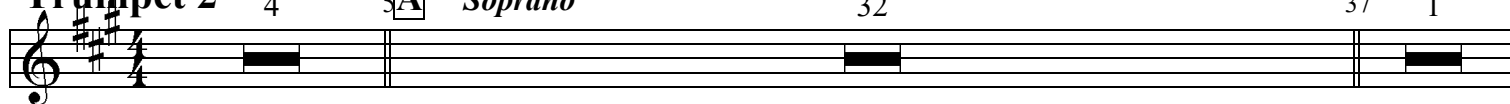
# Viper Mad

*Noble Sissle's Swingsters 10.2.1938*


 =184

S. Bechet, Rousseau Simmons 1924  
transcr. Klaus Pehl 1995

**Trumpet 2** 4 **A** *Soprano* 32 37 1



*Vocal (Tpt. 2)* 38 **B** *Vocal*



Just vi - per - mad, must have my fun,

42



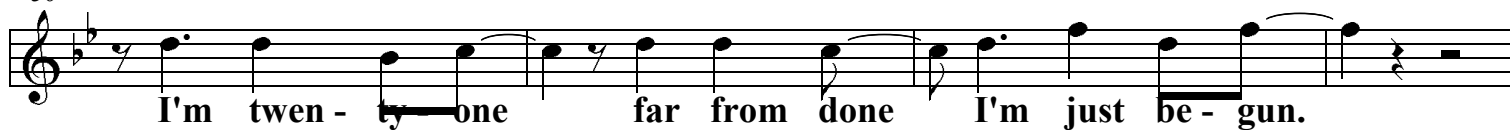
I'll nev - er say it can't be done.

46



The peo - ple are talk - in' but I don't care

50



I'm twen - ty - one far from done I'm just be - gun.

54




wrap your charms 'round this stink of tea.

58



love this game, and get high with me, good

62



tea is my weak - ness, I know it's bad

66

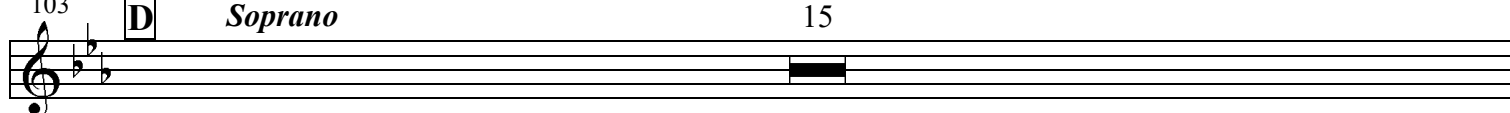


it sends me gay and I can't wait, I'm vi - per - mad.

71 **C** *Trumpet* 32



103 **D** *Soprano* 15





118 *Vocal*  
 wrap your charms 'round this stink of tea. Come

122  
 on blow this game, and get high with me, good

126  
 tea is my weak - ness, I know its bad

130  
 it sends me gay and I can't wait, I'm vi - per mad.

# Viper Mad

*Noble Sissle's Swingsters 10.2.1938*

transcr. Klaus Pehl 1995

**Trombone<sub>4</sub>**

**A**

*Soprano*

32

37

1

*Vocal*

39

**B**

43

47

51

55

59

63

67

71

*Trumpet*

**C**

32

103

**D**

*Soprano*

111

2

119 *Vocal light ensemble ad lib*

2

127

# Viper Mad

*Noble Sissle's Swingsters 10.2.1938*

S. Bechet, Rousseau Simmons 1924  
transcr. Klaus Pehl 1995

= 184

**Guitar G**                      **G**                      **G**                      **Gdim**                      **D**

5 **A** **G** *Soprano*                      **B<sup>7</sup>**                      **Em**                      **G<sup>7</sup>**

13 **C**                      **G**                      **E<sup>7</sup>**                      **A<sup>7</sup>**                      **D<sup>7</sup>**

21 **G**                      **B<sup>7</sup>**                      **Em**                      **G<sup>7</sup>**

29 **C**                      **G**                      **E<sup>7</sup>**                      **A<sup>7</sup>**                      **D<sup>7</sup>**                      **G**                      1 37 2

39 **B** **A<sup>b</sup>** *Vocal*                      **C<sup>7</sup>**                      **Fm**                      **A<sup>b7</sup>**

47 **D<sup>b</sup>**                      **A<sup>b</sup>**                      **F<sup>7</sup>**                      **B<sup>b7</sup>**                      **E<sup>b7</sup>**

55 **A<sup>b</sup>**                      **C<sup>7</sup>**                      **Fm**                      **A<sup>b7</sup>**

63 **D<sup>b</sup>**                      **A<sup>b</sup>**                      **F<sup>7</sup>**                      **B<sup>b7</sup>**                      **E<sup>b7</sup>**                      **A<sup>b</sup>**                      **E<sup>b7</sup>**

71 **C** **A<sup>b</sup>** *Trumpet*                      **C<sup>7</sup>**                      **Fm**                      **A<sup>b7</sup>**

79 **D<sup>b</sup>** **A<sup>b</sup>** **F<sup>7</sup> 2** **B<sup>b7</sup>** **E<sup>b7</sup>**

87 **A<sup>b</sup>** **C<sup>7</sup>** **Fm** **A<sup>b7</sup>**

95 **D<sup>b</sup>** **A<sup>b</sup>** **F<sup>7</sup>** **B<sup>b7</sup>** **E<sup>b7</sup>** **A<sup>b</sup>** **A<sup>b7</sup>** **A<sup>b7</sup>**

103 **D<sup>b</sup>** *Soprano* **F<sup>7</sup>** **B<sup>b</sup>m** **D<sup>b7</sup>**

111 **G<sup>b</sup>** **Gdim** **D<sup>b</sup>** **B<sup>b7</sup>** **E<sup>b7</sup>** **A<sup>b7</sup>**

119 **D<sup>b</sup>** *Vocal* **F<sup>7</sup>** **B<sup>b</sup>m** **D<sup>b7</sup>**

127 **G<sup>b</sup>** **Gdim** **D<sup>b</sup>** **B<sup>b7</sup>**

131 **E<sup>b7</sup>** **A<sup>b7</sup>** **D<sup>b</sup>** **G<sup>b</sup>** **D<sup>b</sup>** **A<sup>b7</sup>** **D<sup>b</sup>**


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**Bass** G G G Gdim D<sup>7</sup>




5 **A** G *Soprano* B<sup>7</sup> Em G<sup>7</sup>



13 C G E<sup>7</sup> A<sup>7</sup> D<sup>7</sup>




21 G B<sup>7</sup> Em G<sup>7</sup>



29 C G E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G 1 37 2




39 **B** A<sup>b</sup> *Vocal* C<sup>7</sup> Fm A<sup>b7</sup>




47 D<sup>b</sup> A<sup>b</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup>



55 A<sup>b</sup> C<sup>7</sup> Fm A<sup>b7</sup>



63 D<sup>b</sup> A<sup>b</sup> F<sup>7</sup> B<sup>b7</sup> E<sup>b7</sup> A<sup>b</sup> E<sup>b7</sup>



71 **C** *A<sup>b</sup> Trumpet* <sup>2</sup> *C<sup>7</sup>* *Fm* *A<sup>b7</sup>*

79 *D<sup>b</sup>* *A<sup>b</sup>* *F<sup>7</sup>* *B<sup>b7</sup>* *E<sup>b7</sup>*

87 *A<sup>b</sup>* *C<sup>7</sup>* *Fm* *A<sup>b7</sup>*

95 *D<sup>b</sup>* *A<sup>b</sup>* *F<sup>7</sup>* *B<sup>b7</sup>* *E<sup>b7</sup>* *A<sup>b</sup>* *A<sup>b7</sup>* *A<sup>b7</sup>*

103 **D** *D<sup>b</sup> Soprano* *F<sup>7</sup>* *B<sup>b</sup>m* *D<sup>b7</sup>*

111 *G<sup>b</sup>* *Gdim* *D<sup>b</sup>* *B<sup>b7</sup>* *E<sup>b7</sup>* *A<sup>b7</sup>*

119 *D<sup>b</sup> Vocal* *F<sup>7</sup>* *B<sup>b</sup>m* *D<sup>b7</sup>*

127 *G<sup>b</sup>* *Gdim* *D<sup>b</sup>* *B<sup>b7</sup>*

131 *E<sup>b7</sup>* *A<sup>b7</sup>* *D<sup>b</sup>* *G<sup>b</sup>* *D<sup>b</sup>* *A<sup>b7</sup>* *D<sup>b</sup>*

# Viper Mad

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♩ = 184

Piano G G G Gdim D<sup>7</sup> 5 A<sup>7</sup> Soprano

9 B<sup>7</sup> Em G<sup>7</sup> C G E<sup>7</sup>

17 A<sup>7</sup> D<sup>7</sup> G

25 B<sup>7</sup> Em G<sup>7</sup> C G

32 E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> G 1 37 2

39 B A<sup>b</sup> Vocal C<sup>7</sup> Fm A<sup>b7</sup>



47  $D^b$   $A^b$   $F^7$   $B^b7$   $E^b7$

55  $A^b$   $C^7$   $Fm$   $A^b7$

63  $D^b$   $A^b$   $F^7$   $B^b7$   $E^b7$   $A^b$   $E^b7$

71  $A^b$   $C^7$   $Fm$   $A^b7$  *Trumpet*

79  $D^b$   $A^b$   $F^7$   $B^b7$   $E^b7$

87  $A^b$   $C^7$   $Fm$   $A^b7$

95  $D^b$   $A^b$   $F^7$   $B^b7$   $E^b7$   $A^b$   $A^b7$   $A^b7$

103 **D** **D<sup>b</sup>** *Soprano* **F**<sup>37</sup> **B<sup>b</sup>m** **D<sup>b</sup>7**

111 **G<sup>b</sup>** **Gdim** **D<sup>b</sup>** **B<sup>b</sup>7** **E<sup>b</sup>7** **A<sup>b</sup>7**

119 **D<sup>b</sup>** *Vocal* **F7** **B<sup>b</sup>m** **D<sup>b</sup>7**

127 **G<sup>b</sup>** **Gdim** **D<sup>b</sup>** **B<sup>b</sup>7**

131 **E<sup>b</sup>7** **A<sup>b</sup>7** **D<sup>b</sup>** **G<sup>b</sup>** **D<sup>b</sup>** **A<sup>b</sup>7** **D<sup>b</sup>**



# Viper Mad

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♩ = 184

## Drums

The musical score is arranged in a system of staves. At the top, the tempo is marked as ♩ = 184. The score is divided into three main sections: Drums, Soprano, and Trumpet. Each section has a corresponding staff with rhythmic notation and dynamic markings. The Drums part is marked with asterisks and accents. The Soprano part is marked with a box 'A' and the word 'Soprano'. The Trumpet part is marked with a box 'C' and the word 'Trumpet'. The score includes various musical notations such as notes, rests, and dynamic markings like '>' and '///'. The piece concludes with a double bar line and a repeat sign.

5 **A** *Soprano*

13

21

29

37 1 2

39 **B** *Vocal*

47

55

63

71 **C** *Trumpet*

79

87

95

103 **D** *Soprano*

111

119 *Vocat*

127

The image shows a musical score for a vocal piece, likely a guitar and voice duet. It consists of seven staves. The first six staves are for the guitar, and the seventh is for the voice. The guitar part is written in a single system with a capo on the second fret, indicated by a 'D' in a box. The music is in a 4/4 time signature. The vocal part is for a Soprano and includes a 'Vocat' (Vocal) section. The score is divided into measures, with some measures containing double bar lines and repeat signs. The page number '2' is at the top center.

# *Noble Sissle & His Orchestra* *feat. Sidney Bechet*

Transcription by Klaus Pehl 1995



## Recordings:

### **Loveless Love**

New York, February 24, 1931

### **The Basement Blues**

New York, April 21, 1931

### **You Can't Live In Harlem**

New York, March 11, 1936

### **Dear Old Southland**

New York, April 14, 1937

### **Viper Mad**

New York, February 10, 1938

### **Blackstick**

New York, February 10, 1938

### **Southern Sunset**

New York, February 10, 1938