

Southern Sunset

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

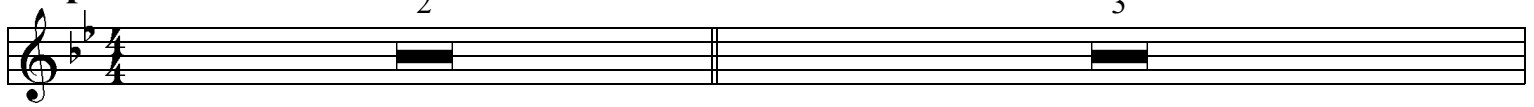
1
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 = 112

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Soprano Sax

2 3



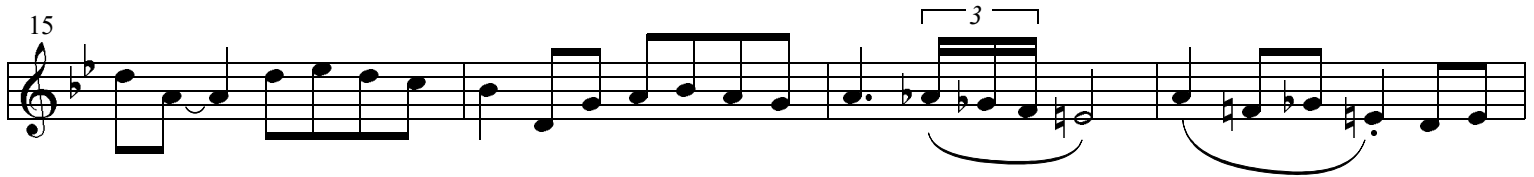
Solo Melody 7 **A**



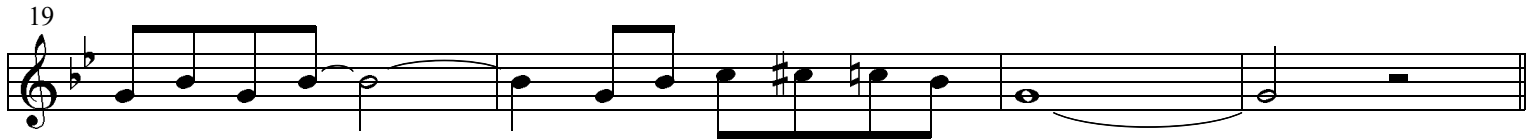
11 *bend*



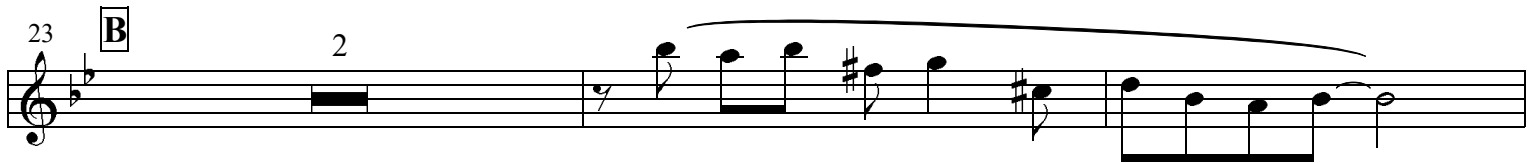
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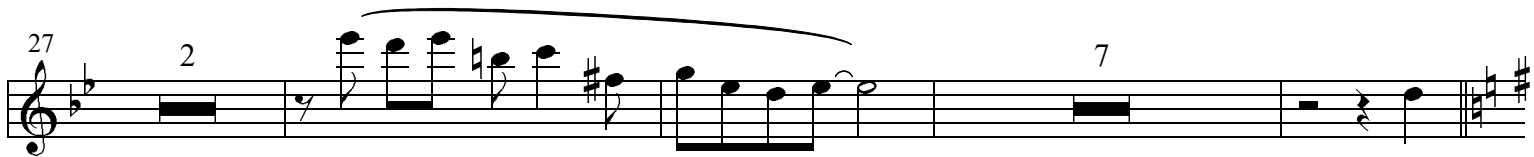
19



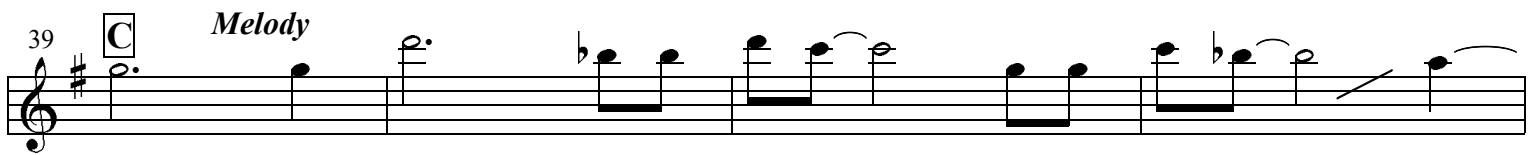
23 **B** 2



27 2 7




39 **C** *Melody*



43 **V**

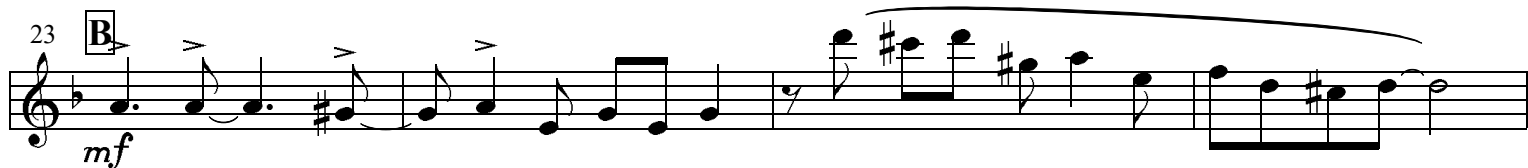
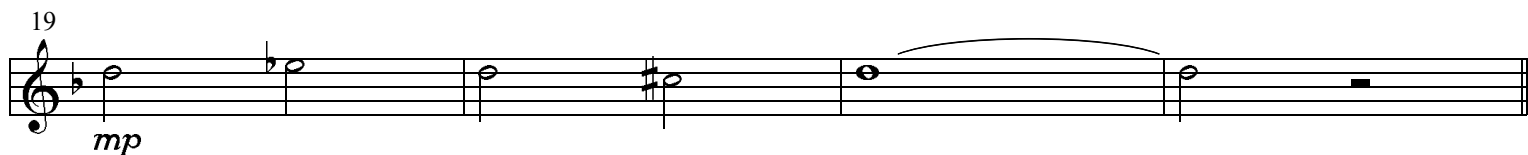
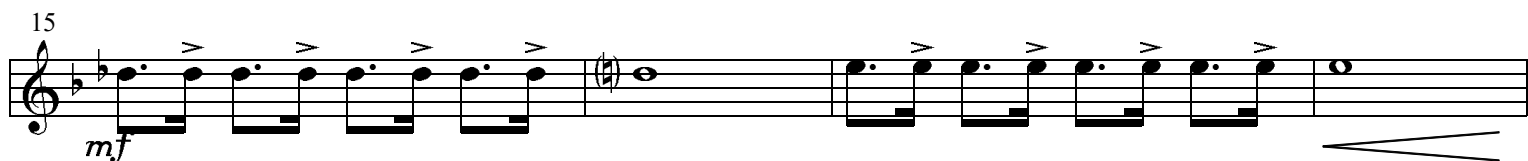
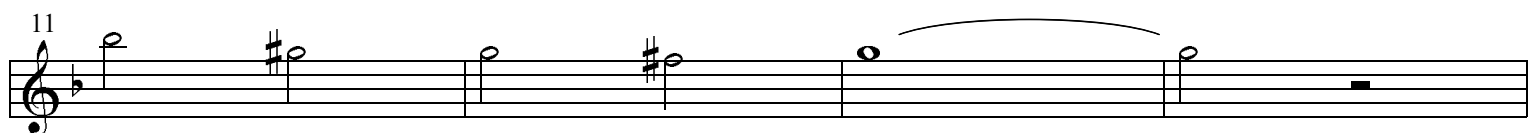
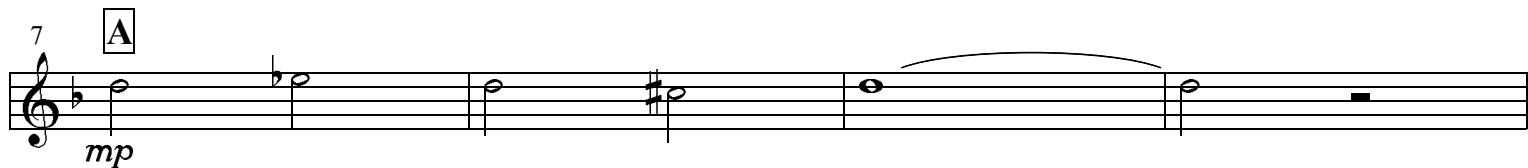
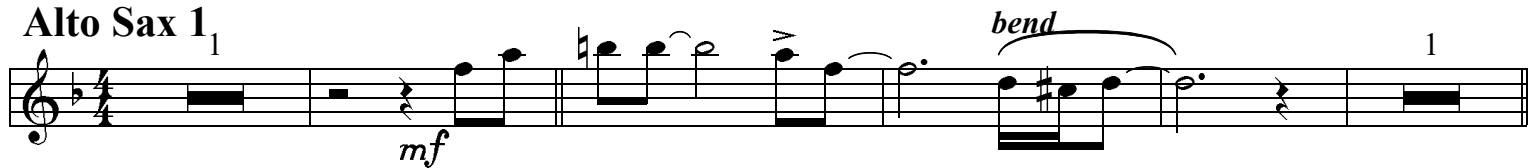


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Alto Sax 1₁



47 **6**

f

Musical staff 47-54: Treble clef, key signature of two sharps (F# and C#). Measure 47 contains a whole rest. Measure 48 has a dynamic marking of *f*. Measures 49-54 contain a sequence of eighth notes with accents (>) and slurs. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

55 **D** **8**

Musical staff 55-62: Treble clef, key signature of two sharps. Measure 55 contains a whole rest. Measure 56 has a dynamic marking of *f*. Measures 57-62 contain a sequence of eighth notes with accents (>) and slurs. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

63 **E**

mf

Musical staff 63-66: Treble clef, key signature of two sharps. Measure 63 contains a whole rest. Measure 64 has a dynamic marking of *mf*. Measures 65-66 contain a sequence of eighth notes with accents (>) and slurs. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

67

Musical staff 67-70: Treble clef, key signature of two sharps. Measure 67 contains a whole rest. Measure 68 has a dynamic marking of *f*. Measures 69-70 contain a sequence of eighth notes with accents (>) and slurs. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

71 **F**

f

Musical staff 71-74: Treble clef, key signature of one flat (Bb). Measure 71 contains a whole rest. Measure 72 has a dynamic marking of *f*. Measures 73-74 contain a sequence of eighth notes with accents (>) and slurs. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

75 **4**

mf

Musical staff 75-84: Treble clef, key signature of one flat. Measure 75 contains a whole rest. Measure 76 has a dynamic marking of *mf*. Measures 77-84 contain a sequence of eighth notes with accents (>) and slurs. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

85 **Coda**

ff *p*

Musical staff 85-90: Treble clef, key signature of one flat. Measure 85 contains a whole rest. Measure 86 has a dynamic marking of *ff*. Measures 87-90 contain a sequence of eighth notes with accents (>) and slurs. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.

55 **D** 8 63 **E** 2
mf


67

71 **F**
f

75 4
mf

85 **Coda**
ff *p*

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Tenor Sax 1 8 Clarinet

mf *bend*

7 A lead

8 *mp*

11 *Tbn. Solo Fill In* *bend* 3

8 *ensemble*

15 *mf*

8 *mp*

23 B *mf*

27 *mf*

31 *Acc. ad lib* 3 3 3

35 *ensemble* 2 *mf*

39 **C** *to Tenor* 6 2 *f*

47 6 *f* *Acc. ad lib*

55 **D**

57

59 3 3 3 3

61 63 **E** *Solo Melody*

64 3

70 71 **F** *f*

79 4 85 **Coda** *mf* *ff* *p*

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Trumpet 1₂

4 **A** 2 *Tpt. 2 Solo Fill In*

11 10 *Tpt. 2 Solo Fill In* *Solo*

23 **B** 1

27 *bend* 3

31 3

35 *p* *bend* *End Solo* 1

39 **C** *p*

43 *f*

47 *p*

51 *f*

55 **D** 8 **E** 8

71 **F** 2 2


75 2 *f* 2 3

79 *Solo (Melody)* 3 3 3 3

83 2 85 **Coda** *mf* *ff* *p*

Detailed description: The image shows a musical score for four staves in a single system. The first staff (measures 71-74) begins with a treble clef, a key signature of two flats, and a common time signature. It features a dynamic marking of *f* and a slur over a melodic line. The second staff (measures 75-78) continues the melodic line with a dynamic marking of *f* and includes a triplet of eighth notes. The third staff (measures 79-82) is marked "Solo (Melody)" and contains several triplet markings over eighth notes. The fourth staff (measures 83-85) is marked "Coda" and shows a dynamic progression from *mf* to *ff* and then *p*, with a hairpin crescendo leading to the final measure.

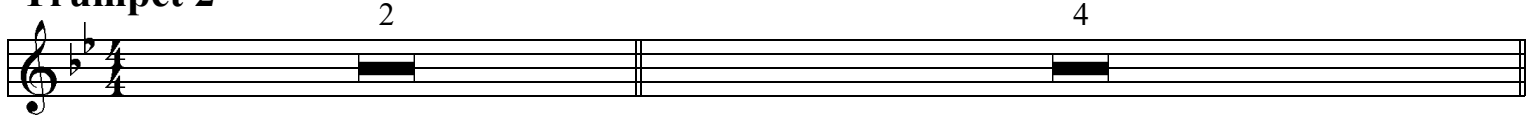
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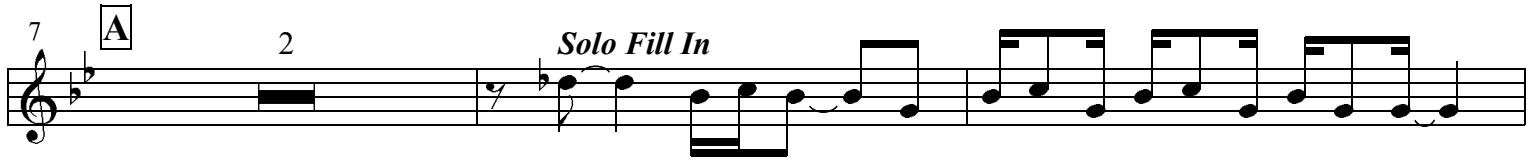
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Trumpet 2

2 4



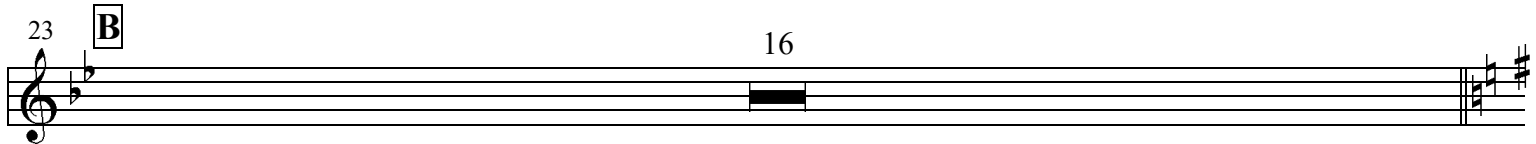
7 **A** 2 *Solo Fill In*



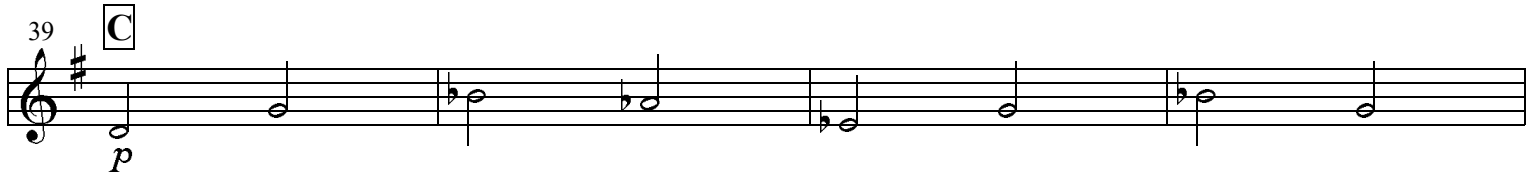
11 10 *Solo Fill In*



23 **B** 16



39 **C** *p*



43 *f*



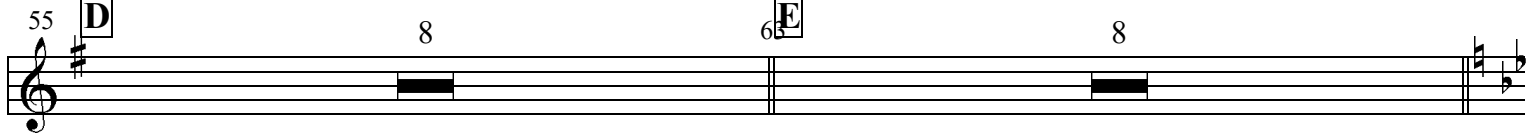
47 *p*



51 *f*



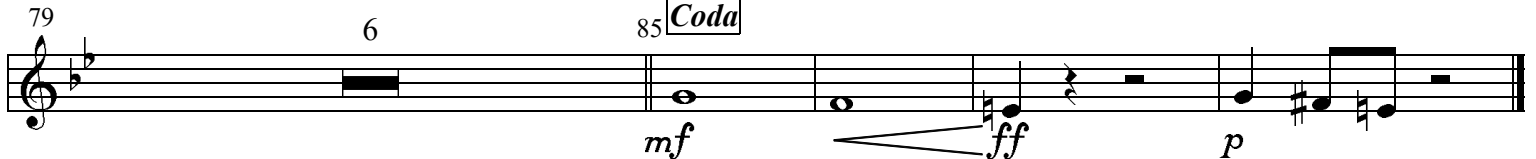
55 **D** 8 **E** 8



71 **F** 2 *f*



79 6 **Coda** 85 *mf* *ff* *p*



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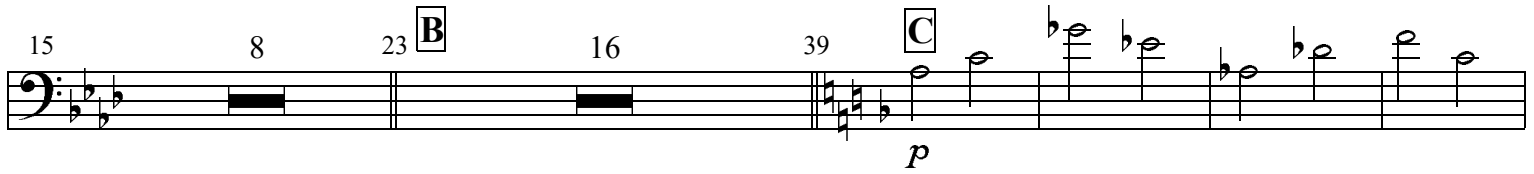
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Trombone

2 4 **A** 6 *Solo Fill In* *bend*



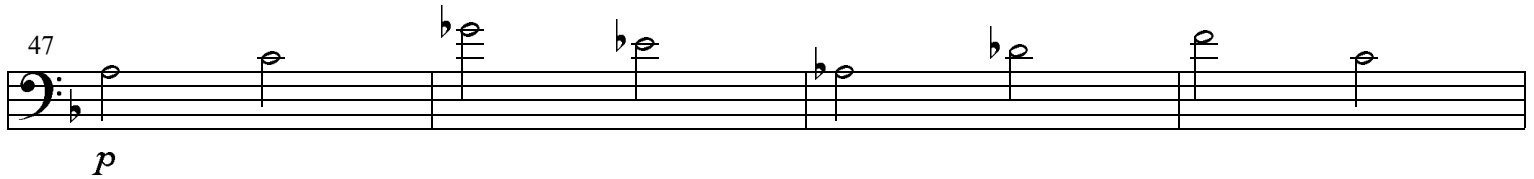
15 8 23 **B** 16 39 **C** *p*



43 *f*



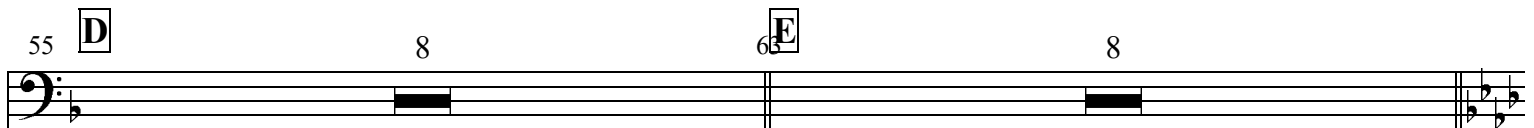
47 *p*



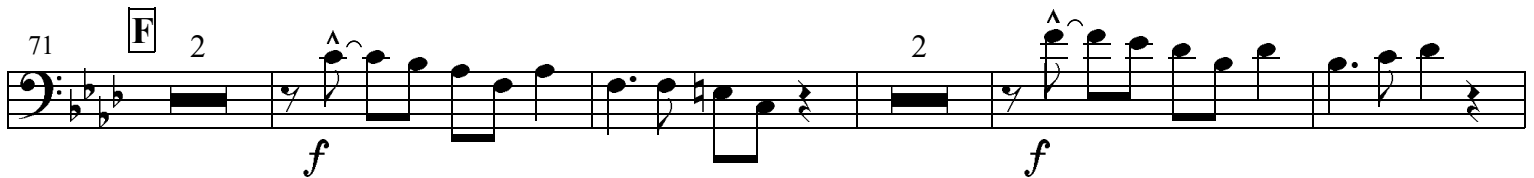
51 *f*



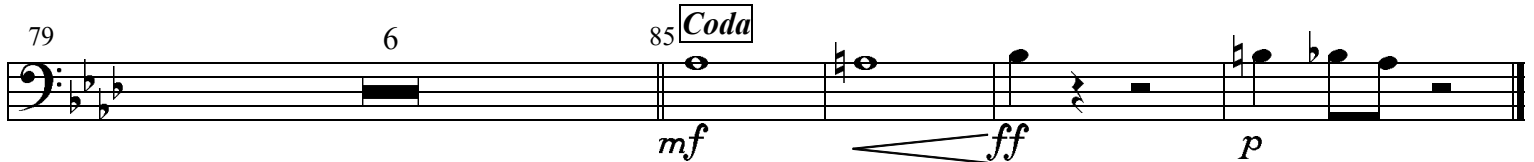
55 **D** 8 6 **E** 8



71 **F** 2 *f* 2 *f*



79 6 85 **Coda** *mf* *ff* *p*



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Guitar

The sheet music is written for guitar in a 4/4 time signature with a key signature of three flats (B-flat major/D-flat minor). It consists of 11 staves of music, each with a corresponding line of chord notation above it. The chords are written in a standard format, often including a '7' for seventh chords. The music is divided into sections labeled A, B, C, D, E, F, and a Coda. Section A (measures 7-14) and Section B (measures 23-30) are identical. Section C (measures 31-38) is also identical to Section B. Section D (measures 39-46) and Section E (measures 55-62) are identical. Section F (measures 71-78) is identical to Section B. The Coda (measures 85-92) concludes the piece. The notation includes various chord types such as Fm, A^{b7}, D^{b7}, C⁷, B^bm, G^{b7}, F⁷, C⁷, Fm, G⁷, Fm, A^{b7}, D^{b7}, C⁷, Fm, F, A^{b7}, D^b, Fm, Fm⁶, A^b, C⁷, F E E⁷ E⁷ F E E⁷ E⁷, F, A^{b7}, D^b, Fm, Fm⁶, A^b, C⁷, F E E⁷ E⁷ F E E⁷ Fm, D^{b7}, E^b, A^{b7}, D^b, B^b dim, B, E⁷, C⁷, F, A^{b7}, D^b, Fm, Fm⁶, Fm, C⁷, F E E⁷ E⁷ F E E⁷, Fm, A^{b7}, D^{b7}, C⁷, Fm, B^bm, D^{b7}, G^{b7}, F⁷, B^bm, C⁷, Fm, Fm⁷, G⁷, C⁷, Fm, A^{b7}, D^{b7}, C⁷, Fm, F, B^{b7}, D^{b7}, C⁷, Fm.

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Bass

2

4

8
7 **A** Fm A^{b7} D^{b7} C⁷ Fm

11 B^bm D^{b7} G^{b7} F⁷ B^bm

15 C⁷ Fm Fm⁷ G⁷ C⁷

19 Fm A^{b7} D^{b7} C⁷ Fm

23 **B** Fm A^{b7} D^{b7} C⁷ Fm

27 B^bm D^{b7} G^{b7} F⁷ B^bm

31 C⁷ Fm Fm⁷ G⁷ C⁷

35 Fm A^{b7} D^{b7} C⁷ Fm

39 **C** F A^{b7} D^b Fm

43 Fm⁶ A^b C⁷ F E⁷ E^{b7} E⁷ F E⁷ E^{b7} E⁷

47 F A^{b7} D^b Fm

51 **Fm**⁶ **A^b** **C⁷** **F²** **E⁷** **E^b** **E⁷** **F** **E⁷** **E^b** **Fm**

55 **D^b** **B^{b7}** **E^b** **A^{b7}** **D^b**

59 **B^b dim** **B** **E⁷** **C⁷**

63 **E** **F** **A^{b7}** **D^b** **Fm**

67 **Fm**⁶ **Fm** **C⁷** **F** **E⁷** **E^b** **E⁷** **F** **E⁷** **E^b**

71 **F** **Fm** **A^{b7}** **D^{b7}** **C⁷** **Fm**

75 **B^bm** **D^{b7}** **G^{b7}** **F⁷** **B^bm**

79 **C⁷** **Fm** **Fm⁷** **G⁷** **C⁷** **Fm** **A^{b7}** **D^{b7}** **C⁷**

85 **Coda** **Fm** **F** **B^{b7}** **D^{b7}** **C⁷** **Fm**

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Piano

Solo Introduction

Ensemble

The first system of music shows the piano introduction and the beginning of the ensemble. The piano introduction consists of two measures of quarter notes in the bass clef and eighth notes in the treble clef. The ensemble begins with a similar rhythmic pattern.

The second system continues the piano introduction and ensemble. The piano introduction consists of two measures of quarter notes in the bass clef and eighth notes in the treble clef. The ensemble continues with a similar rhythmic pattern.

The third system includes chord changes for the piano introduction. The chords are: **Fm**, **A^b7**, **D^b7**, **C7**, and **Fm**. The piano introduction consists of two measures of quarter notes in the bass clef and eighth notes in the treble clef. The ensemble continues with a similar rhythmic pattern.

The fourth system includes chord changes for the piano introduction. The chords are: **B^bm**, **D^b7**, **G^b7**, **F7**, and **B^bm**. The piano introduction consists of two measures of quarter notes in the bass clef and eighth notes in the treble clef. The ensemble continues with a similar rhythmic pattern.

The fifth system includes chord changes for the piano introduction. The chords are: **C7**, **Fm**, **Fm7**, **G7**, and **C7**. The piano introduction consists of two measures of quarter notes in the bass clef and eighth notes in the treble clef. The ensemble continues with a similar rhythmic pattern.

The sixth system includes chord changes for the piano introduction. The chords are: **Fm**, **A^b7**, **D^b7**, **C7**, and **Fm**. The piano introduction consists of two measures of quarter notes in the bass clef and eighth notes in the treble clef. The ensemble continues with a similar rhythmic pattern.

23 **B** Fm A^b7 D^b7 C⁷ 2 Fm

27 B^bm D^b7 G^b7 F⁷ B^bm

31 C⁷ Fm Fm⁷ G⁷ C⁷

35 Fm A^b7 D^b7 C⁷ Fm Solo Break

39 **C** F A^b7 D^b Fm

43 Fm⁶ A^b C⁷ F E⁷ E^b E⁷ F E⁷ E^b E⁷

47 F A^b7 D^b Fm

79 **C⁷** **Fm** **Fm⁷⁴** **G⁷** **C⁷**

83 **Fm** **A^{b7}** **D^{b7}** **C⁷** **Coda** 85 **Fm** **F⁷** **B^{b7}** **D^{b7}** **C⁷** **Fm**

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Drums

2

The drum score is written on ten staves, each representing a measure of music. Above each staff, there are rhythmic notations: 'x' marks for snare drum hits and vertical lines for bass drum hits. The score is divided into sections labeled A through F, and a Coda. Section A starts at measure 7, B at 23, C at 39, D at 55, E at 63, and F at 71. The Coda begins at measure 85. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings like accents (v) and hairpins. The piece concludes with a final flourish in the Coda section.

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