

SCORE

CHEROKEE LOUISE

(FOR TUTU PUOANE & THE BRUSSELS JAZZ ORCHESTRA)

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MEDIUM ♩ = 100

The score is written for a jazz ensemble. It begins with a key signature of one sharp (F#) and a 12/8 time signature. The tempo is marked as MEDIUM with a quarter note equal to 100 beats per minute. The score is divided into two systems. The first system includes the Voice part, which has a melodic line starting in the second measure with dynamics *p* and *f*. The saxophone section (Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, and Baritone Sax) is marked (BLEND w/ ENSEMBLE) and (FLUTE). The trumpet section (Trumpet in B♭ 1, 2, 3, and 4) is marked (FLUGELHORN). The trombone section (Trombone 1, 2, 3, and 4) is marked (FLUGELHORN). The guitar part is marked *mp*. The piano part is marked *mf*. The acoustic bass and drum set parts are also present. The score concludes with a final measure in the second system.

This musical score is for the piece "Cherokee Louise" and is marked with a section symbol [A]. The score is written for a large ensemble and includes the following parts:

- Flute (Fl.):** Starts with a dynamic of *p* and reaches *f* by the end of the first measure.
- Saxophones (Sx.):** Includes Alto Saxophone 2 (A. Sx. 2), Tenor Saxophone 1 (T. Sx. 1), Tenor Saxophone 2 (T. Sx. 2), and Baritone Saxophone (B. Sx.). Dynamics range from *mp* to *ff*.
- Flugelhorn (FLGHN.):** Four parts are shown, with dynamics ranging from *p* to *ff*. The parts are labeled with *(FLUGELHORN)*.
- Trombones (Tbn.):** Four parts (Tbn. 1-4) are included, with dynamics ranging from *pp* to *ff*.
- Guitar (GTR.):** Features a *ff* dynamic.
- Piano (PNO.):** Includes both right and left hand staves, with a *ff* dynamic.
- Double Bass (A.B.):** Features an *f* dynamic and includes the instruction "AFRO CUBAN-LINE".
- Drum Set (D.S.):** Includes a *f* dynamic.

The score is written in 4/4 time and includes various musical notations such as dynamics, articulation marks, and phrasing slurs.

This musical score is for the piece "Cherokee Louise" and is page 3 of the score. It features a variety of instruments and includes dynamic markings and performance instructions.

Instrumentation:

- Fl. (Flute)
- A. Sax. 2 (Alto Saxophone 2)
- T. Sax. 1 (Tenor Saxophone 1)
- T. Sax. 2 (Tenor Saxophone 2)
- B. Sax. (Baritone Saxophone)
- CLHN. (Clarinets - four parts)
- Tbn. 1 (Trombone 1)
- Tbn. 2 (Trombone 2)
- Tbn. 3 (Trombone 3)
- Tbn. 4 (Trombone 4)
- Gtr. (Guitar)
- Pno. (Piano)
- A.B. (Double Bass)
- D. S. (Drum Set)

Key Signature and Time Signature: The score is in 4/4 time and the key signature is three sharps (F#, C#, G#).

Measure Numbers: The score begins at measure 14, with measure numbers 14, 15, 16, and 17 indicated at the start of their respective measures.

Dynamic Markings: The score includes various dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte).

Performance Instructions: There are several performance instructions, including accents (>) and slurs, which are used to guide the performer's articulation and phrasing.

CHEROKEE LOUISE

B

18 *mf* CHE-RO-KEE LOU-ISE IS HI-DING IN THIS TU-NNEL IN THE BROAD-WAY BRIDGE

(TO ALTO SAX)

FL. 18 *f*

A. SX. 2 *f*

T. SX. 1 *f*

T. SX. 2 *f*

B. SX. *f*

(TO TRUMPET)

FLGHN. 18 *f*

FLGHN. *f*

FLGHN. *f*

FLGHN. *f*

TBN. 1 *f*

TBN. 2 *f*

TBN. 3 *f*

TBN. 4 *f*

D^{APP11}

D

(VOCAL)

B^{M1}

SUSTAINED COMPING

D/G

GTR. 18

B^{M1}

(VOCAL)

D/G

PNO. 18 *mf*

B^{M1} (VOCAL)

D/G

A.B. 18

(VOCAL) *mf* BRUSHES ON SHARE

D. S. 18 *mf* HI-HAT PEDAL

SIM.

24 WE'RE CRAM - LING ON OUR KNEES. WE'VE GOT FLASH-LIGHTS AND BA - TTER - IES. WE'VE GOT COLD CUTS FROM THE FRIDGE. LAST YEAR

A. SX. 1

24

A. SX. 2

24

T. SX. 1

24

T. SX. 2

24

B. SX.

24

FLGHN.

24

FLGHN.

24

FLGHN.

24

FLGHN.

24

Tbn. 1

24

Tbn. 2

24

Tbn. 3

24

Tbn. 4

24

Bm1

D/G

GTR.

24

Bm1

D/G

PNO.

24

Bm1

D/G

A.B.

24

D. S.

24

C

29

A - BOUT THIS TIME WE USED TO CLIMB UP IN THE BRAN-CHES JUST TO SWAY THEM IN SOME BREEZE NOW THE COPS ON THE STREET THEY WANT

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

FLGHN.

FLGHN.

FLGHN.

FLGHN.

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

A.B.

D. S.

29

E m¹¹ D/G E m⁹

E m¹¹ D/G E m⁹

E m¹¹ D/G E m⁹

CHEROKEE LOUISE

D

34 CHE-RO-KEE LOU-ISE *mf* PEO-PLI LIKE TO TALK TONGUES ARE WA-GGIN' O-VER FEN - CES WA-GGIN' O-VER PHONES

(Alto)

A. SX. 1 *mf* *f* *mf*

A. SX. 2 *mf* *f* *mf*

T. SX. 1 *mf* *f* *mf*

T. SX. 2 *mf* *f* *mf*

B. SX. *f*

FLGHN. *mf*

FLGHN. *mf*

FLGHN. *mf*

FLGHN. *mf*

TBN. 1 *mf*

TBN. 2 *mf*

TBN. 3 *mf*

TBN. 4 *mf*

mp *f* *mf*

A¹³ D^{ADD11} D A/C# B⁹ D/G

GTR. 34

A¹³ D^{ADD11} D A/C# B⁹ D/G

PNO. 34

A¹³ D^{ADD11} D A/C# B⁹ D/G

A.B. 34

(SAXES)

D. S.

40

ALL THE DOORS ARE LOCKED GOD SHE CAN'T E-VEN COME O-VER TO OUR HOUSE BUT I KNOW WHERE SHE'LL GO. TO THE

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

FLGHN.

FLGHN.

FLGHN.

FLGHN.

TBN. 1

TBN. 2

TBN. 3

TBN. 4

BMI

D/G

GTR.

BMI

D/G

PNO.

BMI

D/G

A.B.

D. S.

40

CHEROKEE LOUISE

E

(w/ SAMES)

45 PLACE WHERE YOU CAN STAND AND PRESS YOUR HANDS LIKE IT WAS BU-BBLE BATH IN DUST PILED HIGH AS ME DOWN UN-DER THE STREET MY FRIEND POOR CHE-RO-KEE LOU-ISE

A. SX. 1
A. SX. 2
T. SX. 1
T. SX. 2
B. SX.

mp *f* *mf*

FLGHN.
FLGHN.
FLGHN.
FLGHN.
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4

(TO TRUMPET)

Gtr.
PNO.
A.B.
D.S.

E m¹¹ *D/G* *E m⁹* *A¹³ sus*

F

51
E - VER SINCE WE TURNED THIR - TEEN IT'S LIKE A MINE - FIELD WA - LKING THROUGH THE DOOR

DRIVING

A. SX. 1
51
mp f

A. SX. 2
mf

T. SX. 1
mp f

T. SX. 2
mp f

B. SX.
mp f

FLGHN.
51

FLGHN.
(TRUMPET)

FLGHN.
(TRUMPET)

FLGHN.
(TRUMPET)

FLGHN.
(TRUMPET)

Tbn. 1
mp p f

Tbn. 2
mp p f

Tbn. 3
mp p f

Tbn. 4
mp p f

Gtr.
51
D ADD11 D
mf

PNO.
51
D ADD11 D
DRIVING

A.B.
51
D ADD11 D A ADD9

D. S.
51
DRIVING
mf

56

Go - ING OUT YOU GET THE THIRD DE - GREE AND CO - MING IN YOU GET THE THIRD WORLD WAR

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B> Trp. 1

B> Trp. 2

B> Trp. 3

B> Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

A.B.

D. S.

(TRUMPET)

mp

f

mf

p

f

mp

56

G

TUES-DAY AF-TER SCHOOL WE PUT OUT PE - NIES ON THE RAI - L AND WHEN THE TRAIN WENT BY WE WERE JUM - PIN' ROUND LIKE FOOLS GO-IN'

A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., B> Trp. 1, B> Trp. 2, B> Trp. 3, B> Trp. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., PNO., A.B., D. S.

61

H

LOOK NO HEADS OR TAI-LS GO-IN' LOOK MY LU-CKY PRIZE SHE RUNS HOME TO HER FO-STER DAD HE O-PENS UP A ZI-PPER AND HE YANKS

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B> TPT. 1

B> TPT. 2

B> TPT. 3

B> TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

A.B.

D. S.

The musical score for 'Cherokee Louise' features a vocal line at the top with lyrics: 'LOOK NO HEADS OR TAI-LS GO-IN' LOOK MY LU-CKY PRIZE SHE RUNS HOME TO HER FO-STER DAD HE O-PENS UP A ZI-PPER AND HE YANKS'. Below the vocal line are staves for various instruments: A. SX. 1 & 2, T. SX. 1 & 2, B. SX., B> TPT. 1-4, TBN. 1-4, GTR., PNO., A.B., and D. S. The score includes dynamic markings such as *mf* and *mp*, and a rehearsal mark 'H' at the beginning. The piano part includes a specific chord marking 'E m11'.

HER TO HER KNEES OH PLEASE BE HERE PLEASE MY FRIEND POOR CHE - RO - KEE LOU - ISE

A. SX. 1
A. SX. 2
T. SX. 1
T. SX. 2
B. SX.

B> TPT. 1
B> TPT. 2
B> TPT. 3
B> TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4

GTR.
D/G E m⁹ A¹³SUS D^{ADD11} D

PNO.

A.B.
D. S.

(Alto 2 Solo)

Musical score for 'Cherokee Louise', page 15. The score is for rehearsal mark 77 and includes the following parts and markings:

- A. SX. 1:** Treble clef, key signature of two sharps. Chords: E MA⁷, G[♯]M¹¹, E MA⁷, G[♯]M¹¹.
- A. SX. 2:** Treble clef, key signature of two sharps. Marking: *Solo*.
- T. SX. 1, 2:** Treble clef, key signature of two sharps.
- B. SX. 1, 2:** Bass clef, key signature of two sharps.
- B. TPT. 1, 2, 3, 4:** Treble clef, key signature of two sharps. Marking: *(2ND X0)*. Dynamics: *mp*, *mf*.
- TBN. 1, 2, 3, 4:** Bass clef, key signature of two sharps. Marking: *(2ND X0)*. Dynamics: *mp*, *mf*.
- GTR.:** Treble clef, key signature of two sharps. Marking: *(2ND X0)*. Chords: G MA⁷, B M¹¹, G MA⁷, B M¹¹. Dynamics: *mp*, *mf*. Marking: *(Alto 2 Solo)*.
- PNO.:** Grand staff, key signature of two sharps.
- A.B.:** Bass clef, key signature of two sharps. Chords: G MA⁷, B M¹¹, G MA⁷, B M¹¹. Marking: *(Alto 2 Solo)*.
- D. S.:** Drum set notation.

Rehearsal mark: 77



1 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

B> Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

PNO.

A.B.

D. S.

Chord progression for saxophones:

- Measures 1-4: C#mi¹¹
- Measures 5-6: B/E
- Measures 7-8: C#mi⁹
- Measures 9-10: F#13sus
- Measures 11-12: B^{add11}
- Measures 13-14: B
- Measures 15-16: GMA⁹
- Measures 17-18: F#7(9)

Trumpet and Trombone parts with dynamics:

- Measures 1-10: *mf*
- Measures 11-18: *ff*

Guitar and Piano parts with chord progressions:

- Measures 1-4: (Em13 X0) D/G
- Measures 5-6: Em⁹ A¹³sus
- Measures 7-8: B^bMA⁹ A⁷⁽⁹⁾
- Measures 9-10: Em¹¹ D/G
- Measures 11-12: Em⁹ A¹³sus D^{add11} D
- Measures 13-14: B^bMA⁹ A⁷⁽⁹⁾
- Measures 15-16: Em¹¹ D/G
- Measures 17-18: Em⁹ A¹³sus D^{add11} D

[K]

95 *f* CHE - RO - LEE LOU - ISE IS HI - DING IN THIS TU - NNEL IN THE BROAD - WAY BRIDGE WE'RE CRAM -

A. Sx. 1 *B_{MI}* *mf*

A. Sx. 2 *mf*

T. Sx. 1 *mf*

T. Sx. 2 *mf*

B. Sx. *DRIVING* *mf*

B^b Tpt. 1 *mf*

B^b Tpt. 2 *mf*

B^b Tpt. 3 *mf*

B^b Tpt. 4 *mf*

Tbn. 1 *DRIVING* *mf*

Tbn. 2 *DRIVING*

Tbn. 3 *DRIVING*

Tbn. 4 *DRIVING* *f*

Gtr. *DRIVING* *More DRIVING*

Pno. *DRIVING*

A.B. *More DRIVING*

D. S. *f*

99

- LING ON OUR KNEES - I'VE GOT AR-CHIE AND SIL-VER SCREEN I KNOW WHERE SHE IS - THE PLACE

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B \flat Trp. 1

B \flat Trp. 2

B \flat Trp. 3

B \flat Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

A.B.

D. S.

99

103

WHERE YOU CAN STAND AND PRESS YOUR HANDS LIKE IT WAS BU-BBLE BATH IN DUST PILED HIGH AS ME DOWN UN-DER THE STREET MY FRIEND POOR CHE - RO - KEE LOU - ISE

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

B \flat Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

PNO.

A.B.

D. S.

The musical score consists of several staves. The vocal line is at the top, with lyrics: "WHERE YOU CAN STAND AND PRESS YOUR HANDS LIKE IT WAS BU-BBLE BATH IN DUST PILED HIGH AS ME DOWN UN-DER THE STREET MY FRIEND POOR CHE - RO - KEE LOU - ISE". Below the vocal line are staves for A. Sx. 1 & 2, T. Sx. 1 & 2, B. Sx., B \flat Tpt. 1-4, Tbn. 1-4, Gtr., PNO., A.B., and D. S. The score includes dynamic markings such as *mp*, *f*, *mf*, and *sf*. Chord symbols are provided for the guitar and piano parts: Gm^{11} , F/B^b , Gm^9 , and $Csus^{13}$. The page number 103 is located at the bottom left.

M

CHE - RO - KEE _____ LOU - ISE _____

MORE DRIVING

A. SX. 1
109 **B** Mi^{11} *f* **B** $MA^7(\sharp 11)$ **G** b_9 **F** $\sharp 7(\sharp 9)$

A. SX. 2
Spicc **MORE DRIVING**

T. SX. 1
f **MORE DRIVING**

T. SX. 2
f **MORE DRIVING**

B. SX.
f **MORE DRIVING**

B> TPT. 1
109 *f*

B> TPT. 2
f

B> TPT. 3
f

B> TPT. 4
f **MORE DRIVING**

Tbn. 1
f **MORE DRIVING**

Tbn. 2
f **MORE DRIVING**

Tbn. 3
f **MORE DRIVING**

Tbn. 4
f **MORE DRIVING**

Gtr.
109 *f* **D** Mi^{11} **D** $MA^7(\sharp 11)$ **B** b_9 **A** $7(\sharp 9)$

PNO.
109 *f* **D** Mi^{11} **D** $MA^7(\sharp 11)$ **B** b_9 **A** $7(\sharp 9)$

A.B.
109

D. S.
f

113

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

B♭ Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

A.B.

D.S.

113

117

117

A. Sx. 1 *ff* $B_{9/11}^{#1}$ $B^b_{MA}7^{(\#11)}$ G_9 $F\#7^{(\frac{11}{12})}$ B_{MI}^{11}

A. Sx. 2 *ff*

T. Sx. 1 *ff*

T. Sx. 2 *ff*

B. Sx. *ff*

B^b Tpt. 1 *ff*

B^b Tpt. 2 *ff*

B^b Tpt. 3 *ff*

B^b Tpt. 4 *ff*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

Tbn. 3 *ff* *f*

Tbn. 4 *ff* *f*

Gtr. *ff* D_{MI}^{11} $D^b_{MA}7^{(\#11)}$ $B^b_{6/9}$ $A7^{(\frac{11}{12})}$ D_{MI}^{11}

PNO. *ff* D_{MI}^{11} (Alto Solo) $D^b_{MA}7^{(\#11)}$ $B^b_{6/9}$ $A7^{(\frac{11}{12})}$ D_{MI}^{11}

A.B. *ff* (Alto Solo)

D. S. *ff*

117

CHEROKEE LOUISE

D^bMi¹¹ SOLO W/ ALTO

D^bMA⁷(⁹11)

123

A. Sax. 1
123 B^bMA⁷(⁹11) G^b9 F#7(⁹11) D^bMi¹¹ f B^bMA⁷(⁹11)

A. Sax. 2

T. Sax. 1
f

T. Sax. 2
f

B. Sax.

B. Tpt. 1
123 f

B. Tpt. 2
f

B. Tpt. 3
f

B. Tpt. 4
f

Tbn. 1
f

Tbn. 2
f

Tbn. 3
f

Tbn. 4
f

Gtr.
123 D^bMA⁷(⁹11) B^b9 A 7(⁹11) D^bMi¹¹ D^bMA⁷(⁹11)
D^bMA⁷(⁹11) B^b9 A 7(⁹11) D^bMi¹¹ D^bMA⁷(⁹11)

PNO.
123

A.B.
123 D^bMA⁷(⁹11) B^b9 A 7(⁹11) D^bMi¹¹ D^bMA⁷(⁹11)

D. S.

B^b9 A7(12) D^M11 D^bMA7(11) B^b9 A7(12)

128

A. SX. 1 G^b9 F#7(12) B^M11 B^bMA7(11) G^b9 F#7(12)

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

B^b Tpt. 1 128 *f*

B^b Tpt. 2 *f*

B^b Tpt. 3 *f*

B^b Tpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. 4

Gtr. B^b9 A7(12) D^M11 D^bMA7(11) B^b9 A7(12)

PNO. 128

A.B. B^b9 A7(12) D^M11 D^bMA7(11) B^b9 A7(12)

D. S. 128

DM¹¹

133

A. Sx. 1

BM¹¹

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

B[♭] Trp. 1

B[♭] Trp. 2

B[♭] Trp. 3

B[♭] Trp. 4

Tbn. 1

p

Tbn. 2

p

Tbn. 3

p

Tbn. 4

p

Gtr.

ff *mf* *mp*

PNO.

133

ff *mf* *mp*

A.B.

133

D. S.

133

mf *mp*