

# THE LADY IS A TRAMP

Arranged by  
**KIRBY SHAW**

Words by **LORENZ HART**  
Music by **RICHARD RODGERS**

Swing (♩ = ca. 160) (♩ =  $\frac{3}{4}$ )

Tenor Saxophone *mp* *cresc.*

Trumpet 1 *mp* *cresc.*

Trumpet 2 *mp* *cresc.*

Trombone *mp* *cresc.*

Soprano Alto

Tenor Bass

Piano *mp* *grad. cresc.*

Guitar *mp* *cresc.*

Bass *mp* *cresc.*

Drumset *mp* *cresc.*

Ride  
S.D.  
B.D.

The musical score is for the song 'The Lady Is a Tramp'. It is arranged by Kirby Shaw. The score includes parts for Tenor Saxophone, Trumpet 1, Trumpet 2, Trombone, Soprano Alto, Tenor Bass, Piano, Guitar, Bass, and Drumset. The tempo is marked as 'Swing (♩ = ca. 160) (♩ = 3/4)'. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score includes dynamic markings such as 'mp' (mezzo-piano) and 'cresc.' (crescendo). The Piano part includes a 'grad. cresc.' (gradual crescendo) marking. The Guitar and Bass parts also include 'mp' and 'cresc.' markings. The Drumset part includes 'mp' and 'cresc.' markings, and is marked with 'Ride', 'S.D.', and 'B.D.'. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

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6 9

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

*f*

*f*

*f*

*f*

*mf*

*mf*

*f*

*mf* (short, detached)

*f*

*mf*

*f*

*mf*

She gets too hun - gry — for

Time (written rhythm is choral rhythm)

N.C.

Cm<sup>7</sup>/F

F<sup>7</sup>(<sup>b9</sup>/<sub>b5</sub>)

Bb<sup>6</sup>

Bbmaj<sup>9</sup>

D<sup>b9</sup>

11

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

*mf*

*mf*

*mf*

*mf*

din-ner\_\_ at eight. She likes the thea tre\_\_ but she nev-er comes

Cm<sup>9</sup> F<sup>13</sup> F<sup>7(b13)</sup> B<sup>b</sup>ma<sup>9</sup> D<sup>b9</sup> C<sup>7</sup>sus<sup>4</sup> F<sup>7(b13)</sup>

Cm<sup>9</sup> F<sup>13</sup> B<sup>b</sup>ma<sup>9</sup> D<sup>b9</sup> C<sup>7</sup>sus<sup>4</sup>

16 17

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

mp

She \_\_\_\_\_ nev - er both - ers \_\_\_\_\_ with peo - ple she hates.

T.B.

late. Doo \_\_\_\_\_ doo doo doo \_\_\_\_\_ doot doo doo doot

Pno.

F<sup>9</sup>(b13) Fm<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>7 Ebmaj<sup>9</sup> Ab<sup>9</sup> Ab<sup>9</sup>(b5) Ab<sup>9</sup>

Gtr.

F<sup>9</sup>(b13) Fm<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>7 Ebmaj<sup>9</sup> Ab<sup>9</sup> Ab<sup>9</sup>(b5) Ab<sup>9</sup>

Bass

F<sup>9</sup>(b13) Fm<sup>7</sup>sus<sup>4</sup> B<sup>b</sup>7 Ebmaj<sup>9</sup> Ab<sup>9</sup> Ab<sup>9</sup>(b5) Ab<sup>9</sup>

Dr.

21

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

25

25

That's why the la-dy is a tramp.

Doo ————— doot

doo doot doo doo doot

She does-n't like

B $\flat$ 6 Gm9 Cm9 F13(b9) B $\flat$ 6 D $\flat$ 9 Cm7 F13 F13(b9) B $\flat$ maj9 C $\flat$ 9

B $\flat$ 6 Gm9 Cm9 F13(b9) B $\flat$ 6 D $\flat$ 9 Cm7 F13 F13(b9) B $\flat$ maj9

3

3

26

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

*doo doot* Won't go to Har - lem in

crap games with bar-ons and earls. Doot doot doo doo bop doot doo

*Cm<sup>7</sup>sus<sup>4</sup>* *F<sup>7</sup>* *Bb<sup>6</sup>* *Db<sup>9</sup>*

*Db<sup>9</sup>* *Cm<sup>7</sup>sus<sup>4</sup>* *F<sup>7</sup>* *Bb<sup>6</sup>* *Db<sup>9</sup>*

31

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

er - mine\_\_\_ and pearls.\_\_\_ Won't dish the dirt with the\_\_\_ rest of\_\_\_ the girls.\_

doo doo \_\_\_ doo doo doot doo doo doo \_\_\_ doo doo \_\_\_ doot doo doo doo \_

Cm7 Fm7sus4 Bb6 F7sus4 Bb9 Bb7 Ebmaj9 Ab13

Cm7 Fm7sus4 Bb6 Fm7sus4 Bb9 Bb7 Ebmaj9 Ab13

36

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

That's why the la - dy is a tramp. She likes the

choke

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41

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

free \_\_\_\_\_ fresh \_\_\_\_\_ wind in her hair, \_\_\_\_\_ life with-out care. \_\_\_\_\_

no breath

Cm<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> G<sup>13</sup> G<sup>7(b13)</sup> Cm<sup>7</sup> F<sup>13</sup>

Cm<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> G<sup>13</sup> G<sup>7(b13)</sup> Cm<sup>7</sup>

46

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

49

49

She's broke, it's oke. Hates Cal-i - for - nia, — it's cold and it's damp,

F7(b9) Bbmaj9 G7(b13) Cm9 F7(b9) Bb6 Db9 Cm9 Am7(b5)

F13 Bbmaj9 G7(b13) Cm9 F7(b9) Bb6 Db9 Cm9

52

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

that's why the la dy is a tramp. *Bah dot*

Am<sup>7(b5)</sup> D<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup> B<sup>b6</sup> D<sup>b9</sup> Cm<sup>9</sup> F<sup>13</sup>

Am<sup>7(b5)</sup> D<sup>7</sup> Gm<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup> B<sup>b6</sup> D<sup>b9</sup> Cm<sup>9</sup> F<sup>13</sup>

57

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

day oh bop bop bah doo day oh bop bop bah doo doh \_

B♭maj<sup>9</sup> B♭<sup>6</sup> D♭<sup>9</sup> Cm<sup>9</sup> Cm<sup>7</sup> F<sup>13</sup> F<sup>9</sup>(♭13) B♭maj<sup>9</sup>

B♭maj<sup>9</sup> B♭<sup>6</sup> D♭<sup>9</sup> Cm<sup>9</sup> Cm<sup>7</sup> F<sup>13</sup> F<sup>9</sup>(♭13) B♭maj<sup>9</sup>

B♭maj<sup>9</sup> B♭<sup>6</sup> D♭<sup>9</sup> Cm<sup>9</sup> Cm<sup>7</sup> F<sup>9</sup>(♭13)

61

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

— doh dl oh dote dah — dah dl ah dot doo — bop bop bah doot dot dah dot dow

Db<sup>9</sup> Cm<sup>7</sup>sus<sup>4</sup> Cm<sup>7</sup> Eb/F F<sup>9</sup> F<sup>13</sup> Fm<sup>9</sup>

Db<sup>9</sup> Cm<sup>7</sup>sus<sup>4</sup> Cm<sup>7</sup> Eb/F F<sup>9</sup> F<sup>13</sup> Fm<sup>9</sup>

Bbmaj<sup>9</sup> Db<sup>9</sup> Cm<sup>7</sup>sus<sup>4</sup> Cm<sup>7</sup> Eb/F F<sup>9</sup> Fm<sup>9</sup>

65

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

opt. SOLO or scat (1st time only)

She nev-er both - ers\_ with\_ peo-ple\_ she hates, and that is why the la -

opt. SOLO or scat (2nd time only)

T.B.

She won't dish the dirt\_ with the rest of the girls, and that is why the \*la -

Pno.

B $\flat$ <sup>13</sup> Ebmaj<sup>9</sup> A $\flat$ <sup>13</sup> A $\flat$ <sup>9</sup> B $\flat$ <sup>6</sup> Gm<sup>9</sup>

Gtr.

B $\flat$ <sup>13</sup> Ebmaj<sup>9</sup> A $\flat$ <sup>13</sup> A $\flat$ <sup>9</sup> B $\flat$ <sup>6</sup> Gm<sup>9</sup>

Bass

B $\flat$ <sup>13</sup> Ebmaj<sup>9</sup> A $\flat$ <sup>9</sup> B $\flat$ <sup>6</sup> Gm<sup>9</sup>

Dr.

Time (behind vocal solos)

70

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

1. 2.

1. 2.

(end solo)

Bah dot

(end solo)

Cm<sup>9</sup> F13(b9) Bb<sup>6</sup> D<sup>b</sup>9 Gbmaj<sup>7</sup> F13 C<sup>b</sup>9 F13 Bb<sup>6</sup>

Cm<sup>9</sup> F13(b9) Bb<sup>6</sup> D<sup>b</sup>9 Gbmaj<sup>7</sup> F13 B<sup>9</sup> F13 Bb<sup>6</sup>

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74 75

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

She likes the free \_\_\_\_\_ fresh \_\_\_\_\_ wind in her hair, \_\_\_\_\_

*no breath*

Cm<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> G<sup>13</sup> G<sup>7(b13)</sup>

Cm<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> G<sup>13</sup> G<sup>7(b13)</sup>

Cm<sup>7</sup> F<sup>7</sup> Dm<sup>7</sup> G<sup>13</sup> G<sup>7(b13)</sup>



79

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

T.B.

Pno.

Gtr.

Bass

Dr.

life with- out care. She's broke, it's oke.

Cm<sup>7</sup> F<sup>13</sup> F<sup>7</sup>(b13) Bbmaj<sup>9</sup> G<sup>7</sup>(b13) Dm<sup>7</sup> G<sup>9</sup>

Cm<sup>7</sup> F<sup>13</sup> Bbmaj<sup>9</sup> G<sup>7</sup>(b13) Dm<sup>7</sup> G<sup>9</sup>

Cm<sup>7</sup> F<sup>13</sup> Bbmaj<sup>9</sup> G<sup>7</sup>(b13) Dm<sup>7</sup> G<sup>9</sup>

3

83

T. Sax.

Tpt. 1

Tpt. 2

Tbn.

S.A.

Hates Cal - i - for - nia, — it's cold and it's damp, that's why the la -

T.B.

grad. cresc.

Pno.

grad. cresc.

Gtr.

Bass

Dr.

C<sup>6</sup> E<sup>b</sup>9 Dm<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>) E<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>

C<sup>6</sup> E<sup>b</sup>9 Dm<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>) E<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>

C<sup>6</sup> E<sup>b</sup>9 Dm<sup>7</sup> Bm<sup>7</sup>(b<sup>5</sup>) E<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup>

88

T. Sax. *grad. cresc.*

Tpt. 1 *grad. cresc.*

Tpt. 2 *grad. cresc.*

Tbn. *grad. cresc.*

S.A. - dy, ——— that's why the la - dy, ——— that is why the la - dy —

T.B.

Pno.  $G^7$   $Em^7$   $A^7(\flat^{13}_9)$   $A^7(\flat_9)$   $Dm^7$   $F/G$   $Fmaj^7/G$  N.C.

Gtr. *grad. cresc.*

Bass  $Dm^7$   $G^7$   $Em^7$   $A^7(\flat_9)$   $Dm^7$   $Fmaj^7/G$  N.C. *grad. cresc.*

Dr. *grad. cresc.*

