

# YOUNG JAZZ ENSEMBLE

 **Belwin™ JAZZ**  
a division of Alfred

# Tea for Two

By Irving Caesar and Vincent Youmans

Arranged by Mike Dana

## INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone (Optional)
1st B $\flat$ Tenor Saxophone	4th Trombone (Optional)
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone (Optional)	Guitar (Optional)
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet (Optional)	

## Optional/Alternate Parts

C Flute  
B $\flat$  Clarinet  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
1st Baritone Horn T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone Horn T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)

## NOTES TO THE CONDUCTOR

*Tea for Two* is one of those under-appreciated tunes that I have always enjoyed playing. The simple melody and chord structure allow for a lot of harmonic tinkering, and I jumped at the opportunity to make the whole tune sound even fresher with an unexpected Latin cha-cha groove. You'll find a spot for this chart in your festival or concert set. And, if your band is comfortable at a faster tempo than  $\text{♩} = 128$ , go for it!

**Ensemble:** It's a good idea to remind young bands to constantly think about the idea of foreground (the melody or the soloist), mid-ground (countermelodies or solo backgrounds), and background (rhythm section, repeated horn figures, etc.). For example, saxes have the melody at m. 9, brass at m. 17, and saxes again at m. 25. These are all foreground elements, as are the alto and trumpet solos. Mid-ground parts should never overpower these. Remind your students that, while observing written dynamics is essential, so is listening for where their part fits into the overall ensemble sound.

Mushy articulation can be a problem, so make sure the staccato, accent, and marcato markings are all observed. Young bands can get too excited about beat 2 or 4 (when preceded by a rest or a long note) and get there early. Watch for this for the brass in mm. 20, 34, 66; tenors and trombones in mm. 63 and 69; and saxes and trumpets in m. 88.

The tune is in  $E\flat$  concert but spends some quality time in G major as well. That means a healthy dose of accidentals in mm. 17–24 and 59–74. This is a great “teachable moment” for a review of recurring accidentals, which are always an issue.

**Rhythm section:** Drums, careful to keep the Afro-Cuban cha-cha feel going and to not let it morph into a rock groove. The piano's role in this style is very rhythmic, with a good amount of repetition. Concentrate on your role as being one gear in the rhythm machine “engine.” Try rehearsing the rhythm section only, looping mm. 9–12, to lock in the feel. When chord symbols are provided for piano and bass, those players can create their own comping or bass lines if they wish. When in doubt, the written parts work well. Please observe sections marked as “as written.”

If you have extra percussionists, congas would be a great addition. So would cowbell or agogo bells on the solo sections, or guiro on the melody and solo sections. Just make sure these instruments stay true to their background roles, meaning a little cowbell goes a long way! Auxiliary percussionists should be playing from the drum part so they know where these sections occur and where the ensemble sections and breaks are, as well.

**Solos:** Written solos for alto 1 and trumpet 2 are included, as are chord symbols as needed. I always encourage young players to develop their improvisational skills, and this chart is great for that. The alto solo in mm. 43–59 is generally in C for alto, while the trumpet solo in mm. 59–74 is mostly in A for trumpet. That is a bit trickier, but well worth the effort to get the A major scale under the fingers. This is also a wonderful way to introduce the idea of the ii–V chord progression to your developing soloists. Lastly, remind them to listen for the “sweet” notes of the chords and scales, to develop an idea before moving on to the next idea, and to avoid overplaying, i.e., to leave some space.

I really enjoyed putting a personal spin on this classic tune, and I hope you, your band, and your audience enjoy it too!

—Mike Dana



**Mike  
Dana**

Composer and guitarist Mike Dana is the director of jazz studies at Fresno City College. At FCC, Mike directs the award-winning jazz ensemble, jazz combos, and teaches advanced improvisation, jazz theory, arranging, and jazz history. He also directs the jazz composer's orchestra, an ensemble made up of the finest jazz musicians and educators in central California.

Mike has composed music for orchestra, chamber ensembles, musical theater, film, choral ensembles, TV commercials, and, of course, jazz. His commissions, compositions, and arrangements for both instrumental and vocal jazz ensemble are widely performed across the United States. He is quite active as a performer, leading several groups, including his own jazz quartet, the JCO, and Bahia, a group focusing on Brazilian music. His jazz guitar credits include performances with Cannonball Adderley, Gary Burton, Clark Terry, Bob Mintzer, Bobby Shew, Ingrid Jensen, Ernie Watts, Arturo Sandoval, and many others.

He continues to be in demand as a guest artist and clinician for jazz festivals throughout the western U.S. as a guest conductor for regional and all-state honor jazz bands. Mike earned bachelor's and master's degrees in composition from California State University, Fresno. He also attended the Berklee College of Music and studied privately with jazz guitar legend Joe Pass. He is working on his doctorate at Boston University.

CONDUCTOR  
504625

# TEA FOR TWO

By Irving Caesar and Vincent Youmans  
Arranged by Mike Dana

LATIN (CHA-CHA) ♩ = 118-128

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

QUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

Legal Use Requires Purchase

The image shows a full orchestral score for the song 'Tea for Two'. The score is arranged for a Latin Cha-Cha style with a tempo of 118-128. It includes parts for C Flute (optional), 1st and 2nd E♭ Alto Saxophones, 1st and 2nd B♭ Tenor Saxophones, E♭ Baritone Saxophone (optional), 1st through 4th B♭ Trumpets, 1st through 4th Trombones, Guitar (optional), Piano, Bass, and Drums. The piano part includes chords such as F7(b9), B7(b9), E♭6, and C7(b9). The drum part includes instructions for Closed H.H., Tom 5.D., S.D., Floor Tom, Cross Stick, and Fill. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

PREVIEW Requires Purchase

The image displays a page of a musical score for the song "Tea for Two". The score is arranged for a full orchestra and vocal ensemble. At the top, it is labeled "CONDUCTOR" on the left, "- 2 -" in the center, and "TEA FOR TWO" on the right. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Tenor 1-3, 4th Tenor, Guitar, Piano, Bass, and Drums. The piano part includes chord symbols such as F#m9, Bb15, Ebm7, Ab15, Gm7, and C7(b9). The drum part shows a rhythmic pattern with a "FILL" indicated at the end of the page. A large, diagonal red watermark reading "PREVIEW Requires Purchase" is overlaid across the entire score.

17

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

RIDE CYM.

17 18 19 20 21 22 23 24

Am7 D9 Am7 D15(b9) Gm7 C15 Bm7 E7(#9) Am7 D9 Am7 D9 C7(b9)

Am7 D9 Am7 D15(b9) Gm7 C15 Bm7 E7(#9) Am7 D9 Am7 D9 (AS WRITTEN)

Am7 D9 Am7 D15(b9) Gm7 C15 Bm7 E7(#9) Am7 D9 Am7 D9 (AS WRITTEN)

FILL



33

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

SOLO

(IN STAND)

FILL

RIDE CUM

33 34 35 36 37 38 39 40 41 42

Chord symbols: F#m9b9, C7(#9), F#m9b9, C7(#9), A#m7, D#9, E#m9, A#m7(#11)

Dynamic markings: m2, p

Performance instructions: SOLO, (IN STAND), FILL, RIDE CUM

43

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

CHORD CHANGES SHOWN IN PART.

CHORD CHANGES SHOWN IN PART.

TIME RIDE CYM

FILL

43 44 45 46 47 48 49 50

Chord changes: Dmi9, G15, Dmi9, G15, Dmi9, G15, Cm17, F15, Em7(b5), A7(b9), (Bxaccs.), m2, (Bxaccs.) (OPEN), m2, (Bxaccs.) (OPEN), m2, (Bxaccs.) m2, (Bxaccs.) m2, (Bxaccs.) m2, (Bxaccs.) m2, (Bxaccs.) m2, (Bxaccs.) m2, Fmi9, Bb15, Fmi9, Bb15, Fmi9, Bb15, Ebm7, Ab15, Gmi7(b5), C7(b9)





FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

SOLO Bm7 E9 Bm7 E9 Bm7 E9 Bm7 E9 Bm7 E9 Bm7 E9 A15 A15(b9) G15 F#7(b9)

AM7 D9 AM7 D9 AM7 D9 AM7 D9 AM7 D9 A15 G15(b9) F15 E7(b9)

59 60 61 62 63 64 65 66

CVM. ACCOUN. 2 2 FILL--- FILL---

67

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

67 68 69 70 71 72 73 74

END SOLO

FILL

AM7 E9 Bm7 E9 Bm7 E9 Bm7 E9 Bm7 E9 Bm7 Bb15 Am7 Eb D7(b9)

AM7 D9 AM7 D9 AM7 D9 AM7 D9 AM7 D9 AM7 A#15 G#m7



FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR. *F#m7b9 C7(F#9) A2m7 D7b9*

PNO.

BASS

DRUMS *FILL RIDE*

84 85 86 87 88 89 90 91 92

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