

KENDOR MUSIC PRESENTS

Once Around

style: fast swing
duration 3:00

by Thad Jones

INSTRUMENTATION

Full Score
Alto Sax I
Alto Sax II
Tenor Sax I
Tenor Sax II
Baritone Sax
Trumpet I
Trumpet II
Trumpet III
Trumpet IV
Trombone I
Trombone II
Trombone III
Trombone IV
Piano /Guitar (2 copies)
Bass
Drums

EXTRA SCORES & PARTS AVAILABLE

THAD JONES

Thad wrote his first jazz arrangement at age 13 when he was a trumpet player in his uncle's band in his native Pontiac, Michigan, along with brothers Hank (piano) and Elvin (drums). In the 1940's he served in the army, led a band of his own, and played with other bands before joining the Count Basie band in 1954. Nine years later he left Basie and began arranging for singers, small groups, and the big Harry James Band.

In 1965 Thad and drummer Mel Lewis formed their award-winning jazz orchestra. For the next 13 years this amazing band became an American jazz institution. They played Monday nights at the Village Vanguard in NYC on an almost continuous basis, won countless polls in "Down Beat," and recorded a series of albums that remain popular today, including "Consummation," "Central Park North," "Live At The Village Vanguard" and "Suite For Pops."

In 1979 Thad moved to and settled in Copenhagen, where he conducted the Danish Radio Big Band and later formed his own Eclipse big band featuring an illustrious mix of players from America and Europe.

TO THE DIRECTOR

Thanks for your interest in this great music. These rehearsal notes are meant as an adjunct to the most important work, fun really, of listening to the recordings or better still, attending a live performance. We've tried in this small space to give the student (that includes all of us) a few hints and awareness of opportunities to improve the performance.

First would be our primary objective, and that is to swing. This music is an out-growth of music that was meant for dancing and when it's right, it makes you feel like moving. All the harmonic and rhythmic sophistication of Thad Jones and the other great writers, from Fletcher Henderson to Jim McNeely, occur in the framework of great time. To this end, we need to be comfortable playing our parts so that we can concentrate on connecting with the other parts of the ensemble. The suggested tempo markings represent the tempo that the composition was played at the time of Thad's departure from the band in 1979 and generally are the upper end of the scale. The arrangement can definitely be played slower, and should be if that makes it easier to swing. The VJO doesn't always play these pieces at the same tempo, as it's fun to experiment.

Once Around is an open frame for the soloists and could be thought of as Thad's reaction to the work of John Coltrane, which was wrapping up as the band was getting under way in 1966. In fact, Gary Smulyan elects to solo on the form of Coltrane's *Impressions* instead of the written C minor. The third solo was originally for piano, and it certainly can be, however, since we have a wide variety of solo opportunities in the book for piano and little for Alto 2, we changed it to feature Billy Drewes on soprano sax. In taking liberties with the selection of soloist, we are careful to avoid losing a voice on an important written background.

The key to getting this chart to click and thereby providing a good send off for the soloists, is the interaction between brass and saxes. This is important in much of Thad's music, but here at tempo there is little room for indecision. This interplay happens almost every time the ensemble plays, with the saxes having the subdivisions that drive the time and the brass doing more of the downbeats. Rehearsal without the rhythm section will force the horns to generate their own time and swing, and they'll learn what the other section is doing and playing off it.

Most all questions of balance, blend and dynamics can be answered by simply knowing as much as possible about the music you are playing. What's the form of the tune? Are you playing the melody, a counter melody, a background? Who are you playing with? What's the chord and your position in it? You'll find even more questions and answers, and if you stay with it, you'll know why we're still, after decades of playing this music, engaged and dedicated to it. And remember, it's supposed to be fun.

The Vanguard Jazz Orchestra



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HISTORICAL AND REHEARSAL NOTES

This arrangement was on the set list at the historic debut of the Thad Jones-Mel Lewis Orchestra on February 7, 1966. It was also included on the band's first recording, *Presenting the Thad Jones-Mel Lewis Orchestra*. This new edition is taken directly from the original ink parts that were on the stands at the band's debut performance in February 1966, now housed in the Thad Jones Archive at William Paterson University, where Thad served as Founding Director of Jazz Studies. Additional information came from the original handwritten score, located in the copyright section of the Library of Congress, thanks to the support of Senior Librarian and jazz scholar Larry Appelbaum.

Once Around was among the first arrangements Thad Jones wrote for the new band 1966, as a more modern contrast to the Basie-oriented arrangements that were in the band's early repertoire. Early 1960's forays into more open, modal jazz forms by Miles Davis and John Coltrane had turned the jazz world upside down in just a few years, prompting many artists to expand from bebop-oriented ii-V-I chord structures. This arrangement was one of Thad Jones' responses to that trend.

This piece is a wide-open vehicle for improvisation. There are multiple open solo sections, each with extended improvisation opportunities. The Vanguard Jazz Orchestra described previously how they have evolved by playing on different chord changes in one section (i.e., over an AABA *Impressions* form rather than the written C minor), and assigning another section to a different soloist. Feel free to make these changes or others, let various soloists be showcased, and let your band put its own personality on this historic piece.

As with many Thad Jones charts, a number of key stylistic elements are not printed on the original chart. The rehearsal comments below are taken from recorded performances of the original recording by the Thad Jones-Mel Lewis Orchestra, and from later Vanguard Jazz Orchestra recordings. This chart can be performed at the deepest level when band members have these great recordings in their minds as they play.

- The fast tempo is a challenge, but learn the chart only as fast as the band can play it cleanly and together. The marked tempo of quarter note = 275 may be a stretch for some bands, but a slightly slower tempo will be just as strong. Find the most effective tempo where the band feels comfortable.
- The key to success is the rhythmic unity of the saxophones and the brass throughout the piece. Rehearse each of these sections slowly so the brass and saxes can hear how their parts dovetail.
- At this faster tempo, dragging can be a major issue in the more technical sax figures and the unified brass hits. If the band can feel the piece "in two," everything will feel more relaxed. To be clear: the rhythm section still always plays in four; however, the figures will feel lighter and have more forward motion if the horns are feeling the "big beats" of the subdivided measure.

- Dynamics are always of primary importance. For example, the first eight-measure phrase is a four-bar crescendo with a corresponding four-bar diminuendo, particularly in the brass. Similarly, at Letter C, the four-bar crescendo launches the rest of that phrase. Fast does not always mean loud!
- Make any staccato quarter notes light, particularly those starting on measure 5 of Letter C, beat 3. The drums can play a big set-up for the downbeat of measure 5 of Letter C, to launch the four-bar figure that follows.
- It's important for the band to feel the overall shape of the piece. For example, while the earlier solos can build to a final crescendo, the last solo needs to taper down so that Letter G starts at a very intense piano dynamic. The chart "begins to end" at Letter G.
- The stop-time section at Letter G crescendos to set up the return of the main theme at Letter H, a crescendo helped by the newly re-orchestrated sax parts that reflect the Vanguard Jazz Orchestra's performances. But, as always, expect the unexpected with Thad. The call-and-response between the saxes and brass continues through Letters I and J, as though the saxes are improvising in unison.
- Thad compresses the call-response original melody at Letter K by shortening the rests. When these measures are learned by the band by ear, at a slower tempo, the faster tempo will flow easily.
- Have some fun and take liberties with the final five measures. Mel Lewis took longer drum solos in measures 121 and 123; those are usually shorter today. The fermatas in measure 122 are short while out of tempo, with the band hits close together. Make the brass staccatos fat, with weight! The drummer will guide the band through this section, with silence as a great tool to set up the final note – another example of why the drummer often needs to be the best musician in the band.

Significant recordings of *Once Around*:

- Thad Jones-Mel Lewis Orchestra, *All My Yesterdays* (2 CDs and 89-page booklet; recorded 2/7/66 and 3/21/66; released during the 50th anniversary week at Village Vanguard jazz club) Resonance HCD2023
- Thad Jones-Mel Lewis Orchestra, *Presenting the Thad Jones-Mel Lewis Orchestra* (recorded 5/4-5/6/66) Solid State UAL18003
- Thad Jones-Mel Lewis Orchestra, *Live in Tokyo* (recorded 3/12-3/13/74) Nippon Columbia YP7046, Denon YX7557
- Thad Jones-Mel Lewis Orchestra, *Paris, 1969, Volume 1* (recorded 9/8/69) Royal Jazz Jeal RJD511 CD
- Thad Jones-Mel Lewis Orchestra, *Jazz Wave Ltd. On Tour* (recorded 12/69) Blue Note BST 89905
- Vanguard Jazz Orchestra, *Thad Jones Legacy* (recorded 5/1-2/99) New World 80581-2

David Demsey
Coordinator of Jazz Studies
Curator, Thad Jones Archive
William Paterson University

SCORE

Once Around

Composed and arranged
by Thad Jones

FAST SWING $\text{♩} = 275$

(A) (OPEN TPT. SOLO)

ALTO SAX I

ALTO SAX II

TENOR SAX I

TENOR SAX II

BARIOTONE SAX

TRUMPET I

TRUMPET II

TRUMPET III

TRUMPET IV

TRUMPET I

TRUMPET II

TRUMPET III

TRUMPET IV

PIANO/GUITAR

BASS

DRUMS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

CHORDS: C-7, A7(9), A^b G^b F-9, E^b9sus4, D7(9), D^b7(b9), C7(9), F-9, F^b G A^b A7(9), B^b B C, C-7, C-7

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This musical score is for the song "The Rose Tree" from the musical "The Rose Tree". It is a full orchestral and vocal score, including parts for vocal soloists (Soprano, Alto, Tenor, Bass), a choir (SATB), and a full orchestra (Piano, Strings, Percussion, Brass, Woodwinds). The score is written in 2/4 time and features a key signature of one flat (B-flat). The music is divided into two systems, with the first system starting at measure 17 and the second system starting at measure 25. The score includes various musical notations such as notes, rests, dynamics (p, f, mf, ff), and articulation marks. The lyrics "The Rose Tree" are written below the vocal parts. The score is marked with a large "REPRODUCTION PROHIBITED" watermark.

FOR PREVIEW ONLY
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Acto I

Acto II

Tenor I

Tenor II

B. Sx.

Trp. I

Trp. II

Trp. III

Trp. IV

Tsk. I

Tsk. II

Tsk. III

Tsk. IV

Pan./Gtr.

Bs.

Dr.

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

© (on cue)

Acto I

Acto II

Tenor I

Tenor II

B. Sx.

Trp. I

Trp. II

Trp. III

Trp. IV

Tob. I

Tob. II

Tob. III

Tob. IV

Chorus

49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64

C-7 A7(9) D7(9#) G7(9#) C-7 A7(9) D7(9#) G7(9#) C-7 F-7E♭ D7(9#) G7(9#) C-7 A7(9) D7(9#) G7(9#) C-7 A7(9) D7(9#) G7(9#) C-7 F-7E♭ D7(9#) G7(9#)

64065

Score for "Once Around" (p.5). The score includes parts for Alto I, Alto II, Tenor I, Tenor II, B. Sax., Trp. I, Trp. II, Trp. III, Trp. IV, Tbn. I, Tbn. II, Tbn. III, Tbn. IV, Pno./Gtr., Bc., and Dr.

Rehearsal marks F and G are indicated. The score includes various musical notations such as dynamics (p, mf, f, cresc., decresc.), articulation (acc.), and performance instructions (ON CUE, CHOR., CHOR. w/TPF IV, CHOR. w/TPF III, CHOR. w/TPF II, CHOR. w/TPF I, CHOR. w/TPF II, CHOR. w/TPF III, CHOR. w/TPF IV, CHOR. w/TPF V, CHOR. w/TPF VI, CHOR. w/TPF VII, CHOR. w/TPF VIII, CHOR. w/TPF IX, CHOR. w/TPF X, CHOR. w/TPF XI, CHOR. w/TPF XII, CHOR. w/TPF XIII, CHOR. w/TPF XIV, CHOR. w/TPF XV, CHOR. w/TPF XVI, CHOR. w/TPF XVII, CHOR. w/TPF XVIII, CHOR. w/TPF XIX, CHOR. w/TPF XX, CHOR. w/TPF XXI, CHOR. w/TPF XXII, CHOR. w/TPF XXIII, CHOR. w/TPF XXIV, CHOR. w/TPF XXV, CHOR. w/TPF XXVI, CHOR. w/TPF XXVII, CHOR. w/TPF XXVIII, CHOR. w/TPF XXIX, CHOR. w/TPF XXX, CHOR. w/TPF XXXI, CHOR. w/TPF XXXII, CHOR. w/TPF XXXIII, CHOR. w/TPF XXXIV, CHOR. w/TPF XXXV, CHOR. w/TPF XXXVI, CHOR. w/TPF XXXVII, CHOR. w/TPF XXXVIII, CHOR. w/TPF XXXIX, CHOR. w/TPF XL, CHOR. w/TPF XLI, CHOR. w/TPF XLII, CHOR. w/TPF XLIII, CHOR. w/TPF XLIV, CHOR. w/TPF XLV, CHOR. w/TPF XLVI, CHOR. w/TPF XLVII, CHOR. w/TPF XLVIII, CHOR. w/TPF XLIX, CHOR. w/TPF L, CHOR. w/TPF LI, CHOR. w/TPF LII, CHOR. w/TPF LIII, CHOR. w/TPF LIV, CHOR. w/TPF LV, CHOR. w/TPF LVI, CHOR. w/TPF LVII, CHOR. w/TPF LVIII, CHOR. w/TPF LIX, CHOR. w/TPF LX, CHOR. w/TPF LXI, CHOR. w/TPF LXII, CHOR. w/TPF LXIII, CHOR. w/TPF LXIV, CHOR. w/TPF LXV, CHOR. w/TPF LXVI, CHOR. w/TPF LXVII, CHOR. w/TPF LXVIII, CHOR. w/TPF LXIX, CHOR. w/TPF LXX, CHOR. w/TPF LXXI, CHOR. w/TPF LXXII, CHOR. w/TPF LXXIII, CHOR. w/TPF LXXIV, CHOR. w/TPF LXXV, CHOR. w/TPF LXXVI, CHOR. w/TPF LXXVII, CHOR. w/TPF LXXVIII, CHOR. w/TPF LXXIX, CHOR. w/TPF LXXX, CHOR. w/TPF LXXXI, CHOR. w/TPF LXXXII, CHOR. w/TPF LXXXIII, CHOR. w/TPF LXXXIV, CHOR. w/TPF LXXXV, CHOR. w/TPF LXXXVI, CHOR. w/TPF LXXXVII, CHOR. w/TPF LXXXVIII, CHOR. w/TPF LXXXIX, CHOR. w/TPF LXXXX, CHOR. w/TPF LXXXXI, CHOR. w/TPF LXXXXII, CHOR. w/TPF LXXXXIII, CHOR. w/TPF LXXXXIV, CHOR. w/TPF LXXXXV, CHOR. w/TPF LXXXXVI, CHOR. w/TPF LXXXXVII, CHOR. w/TPF LXXXXVIII, CHOR. w/TPF LXXXXIX, CHOR. w/TPF LXXXXX).

Measure numbers 65 through 88 are listed at the bottom of the page.

FOR PREVIEW ONLY

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Acto I

Acto II

Tenor I

Tenor II

B. Sk.

Trc. I

Trc. II

Trc. III

Trc. IV

Tsk. I

Tsk. II

Tsk. III

Tsk. IV

Pho./Gtr.

Bs.

Dr.

89 90 91 92 93 94 95 96 97 98 99 100

CHORDS: C-7 A7(9) A^b G^b F-9 E^b G^b A4 D7(9) D^b7(9) C7(9) F-9 F[♯] G A^b A7(9) B^b B C F-9 F[♯] G A^b A7(9) B^b B C C-7

LIGHT FILL

①

Acto I

Acto II

Tenor I

Tenor II

B. Sx.

Trp. I

Trp. II

Trp. III

Trp. IV

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Pic./Gm.

Bs.

Dir.

CONTINUE LIGHT FIELD

101 102 103 104 105 106 107 108

Chord progression: G7(9#) C-7 G7(9#) C-7 G7(9#) C-7 G7(9#) C-7 G7(9#) C-7 G7(9#) C-7 G7(9#) C-7

Rehearsal mark: (108)

Rehearsal mark: (108)

J

Alto I (GRAD. CRESC.)

Alto II (GRAD. CRESC.)

Tenor I (GRAD. CRESC.)

Tenor II (GRAD. CRESC.)

B. Sax. (GRAD. CRESC.)

Trp. I (GRAD. CRESC.)

Trp. II (GRAD. CRESC.)

Trp. III (GRAD. CRESC.)

Trp. IV (GRAD. CRESC.)

Tbn. I (GRAD. CRESC.)

Tbn. II (GRAD. CRESC.)

Tbn. III (GRAD. CRESC.)

Tbn. IV (GRAD. CRESC.)

Pbn./Gtr. (GRAD. CRESC.)

Bz. (GRAD. CRESC.)

Dbl. (GRAD. CRESC.)

109 110 111 112 113 114 115 116

This image shows a page of a musical score, likely for a large ensemble or orchestra. The score is written for multiple parts, including vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Trumpet, Trombone, Saxophone, Piano/Guitar, Bass, Drums). The notation includes notes, rests, and dynamic markings. A large, semi-transparent watermark "REPRODUCTION PROHIBITED" is overlaid across the center of the page. The page number "117" is visible at the bottom left.