

JAZZ LINES PUBLICATIONS

*Presents*

# **ABOUT TIME**

WRITTEN FOR HARRY JAMES

ARRANGED BY THAD JONES

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

# **FULL SCORE**

JLP-8743

MUSIC BY THAD JONES

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# THAD JONES BIG BAND SERIES

## ABOUT TIME (1963)

### **Background:**

Thad Jones was born in Pontiac, Michigan on March 28, 1923, into a family that must be considered along with the Marsalises to be among America's greatest jazz clans. His older brother and pianist Hank lived to be 91 and played in his beloved lyrical style through every era and in every style; swing and big band and bop, backing vocalists and playing solo. Thad's younger brother Elvin was one of the most virtuosic and influential drummers in jazz history, also enjoying a long career shining in many different genres of jazz. Thad was self-taught, and clearly possessed genes and natural abilities that ran deep in this incredible musical family.

After spending time in the military and honing his formidable trumpet skills while playing in bands centered in the Midwest, Thad joined the Count Basie Orchestra in 1954, becoming a featured soloist on some of the band's greatest tunes and soon becoming an arranger for the group as well, writing about two dozen arrangements in his near-decade with Basie. In 1963 Thad left the Basie Orchestra to become an independent studio musician and arranger in the thriving New York City jazz world. He and drummer Mel Lewis soon hit upon the idea of starting a working big band that would be a vehicle for some of NYC's best and busiest musicians to jam and work on ideas and compositions, and this eventually became the Thad Jones/Mel Lewis Orchestra. After playing at various clubs, in 1966 they approached Max Gordon, owner of the famed Village Vanguard, and began a regular gig there which amazingly continues to this day, as the Vanguard Jazz Orchestra, currently under the leadership of trombonist John Mosca.



Thad took a teaching position at William Paterson University in New Jersey in 1972, where he conducted the student big band and taught arranging and other classes. This was a pioneering move, as he became one of the first musicians at his level to embark on a career as a full-time professor, and continued until he decided to move to Europe. Thad spent most of the late 1970s and the first half of the 1980s in Denmark, where many American jazz musicians had taken up residence. While there, he took over the Danish Radio Big Band and turned it into one of the world's best ensembles. He also composed, arranged, taught, and continued to study during this period. He moved back to the U.S. in 1985 to take over the leadership of his late mentor Count Basie's band. Unfortunately, he soon became ill and had to step down, and moved back to Europe where he was hospitalized for months. He passed away at the age of 63 in August 1986, leaving the world without one of the very best creators and interpreters of the jazz idiom.

Harry James, one of the leading trumpeters of the Swing Era, was a huge fan of the sound and style of the 1950s Count Basie Orchestra. James hired several of Basie's arrangers to write arrangements for him in the early 1960s, including Neal Hefti, Ernie Wilkins, and Thad Jones. Many of Thad's contributions were recorded by James, including charts that made up the entire 1964 record *New Versions of Down Beat Favorites*, two charts on *Our Leader!* and still more in the 1970s. However, several of these were never recorded or available-until now; they remained a part of Harry James's library and were discovered in his archives. Highlights include totally different versions of familiar Jones classics *Three and One* and *Tip Toe*. These charts beautifully illustrate how Thad had such a unique talent for writing within the established style of others' bands, while still managing to instill his own musicality in each piece. These have never been published previously, and along with enlarging the existing Jones canon, they will also give the world yet another window via which to view the mastery of this giant of arranging.



Dr. David Demsey, Coordinator of Jazz Studies and Curator of the Thad Jones Archive at William Paterson University, has referred to Thad as a “savant” when it comes to his jazz arranging abilities. He shares a story about a vocal session Thad had written charts for, and one of the arrangements was apparently not in the singer’s key. So late one night Thad took the chart home, and while everyone expected it to be transposed for the next day’s session, apparently he brought in a chart that was completely new and had been done in a few hours. And, of course it was spectacular. Few people have ever heard a great-sounding band in their head like Thad Jones did; every nuance of every instrument, every melody, every dynamic and shade of color played out vividly in his incredibly fertile mind, and these newly-discovered charts are more examples of this. They also show his singular ability to write music for others, which clearly reflected the style and sound of the artists he worked for, yet firmly reflected Thad’s own very unique musical footprint as well.

When one attends a jazz concert and hears a band playing a collection of songs by a group of jazz’s greatest arrangers, Thad’s still stand out. The professionalism is one thing, but what really sears the Thad Jones trademark in one’s ears is the depth of his art: the charts exude what Dr. Demsey has so ideally termed “a rhythmic adeptness and an ingenious thematic coherence.” His arrangements are full of life, often very complex, yet retain a playful exuberance that makes them so memorable and enjoyable to hear, to learn, and to play. They contain intricacies which are appreciated by the very best players yet at the same time have such harmonic richness and bluesy warmth that even the most casual listener can truly love them as well.

### **The Music:**

This arrangement was originally written by Thad Jones in 1963 to feature trumpeter Harry James as well as trombones 1 and 2, both of whom have solo space. This arrangement was never recorded and, as far as we can tell, never previously performed. While the original score was found in James’s library no set of parts could be located. It is likely that no parts were ever extracted for this arrangement. Like all composers and arrangers that are turning out work quickly, Thad was not immune from making mistakes in his scores. The most common mistakes he would make were: forgetting the key signature, neglecting to cancel accidentals within a measure, or making transposition errors. But, occasionally there is an instance of dissonance in his writing that may sound like a mistake but proves to be accurate. Such is the case in measure 6: Thad has written a B7 chord that has both the natural 9 and the flat 9 in the same chord. This is very unusual (even for Thad), but he was more concerned with voice leading, and as such, this voicing is correct.

### **Notes to the Conductor:**

Part of the beauty of Thad’s writing is his use of chord substitutions, striking dissonances, and sudden rhythmic and dynamic shifts. These facets must be adhered to by the whole band. The reed backgrounds beginning at measure 37 should be played *piano*; allow the trombones to come through clearly as they ‘trade 4s’ during the solo section.

### **Acknowledgments:**

Jazz Lines Publications is extraordinarily proud to be publishing these newly-discovered instant classics, and helping to build the catalog of available pieces in the Thad Jones repertoire, which now provides the music world with fresh, new, and unexpected opportunities to enjoy and appreciate the immense brilliance of one of the very best arrangers in the history of jazz. We are grateful to John Mosca, Dr. David Demsey, John La Barbera, Viola Monte (Harry James’s accountant since 1943!), Lis Jones, Phil Kurnit, Marcia Webman, Music Makers Publishing Company, the Harry James Estate, the Thad Jones Archive at William Paterson University, and the Vanguard Jazz Orchestra for their enthusiastic support of our Thad Jones Big Band Series of publications.

**Doug DuBoff, Dr. David Demsey, and Rob DuBoff**

- March 2014



## SCORE

## ABOUT TIME

WRITTEN FOR HARRY JAMES

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BRIGHT SWING ♩ = 200

SOLO TRUMPET

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

GUITAR

PIANO

BASS

DRUM SET

2 3 4 5 6 7 8 9 10

11

SOLO TPT. *f*

A. SX. 1 *2ND X ONLY* *p* *2ND X ONLY* *PLAY* *sfz* *f*

A. SX. 2 *p* *2ND X ONLY* *PLAY* *sfz* *f*

T. SX. 1 *p* *2ND X ONLY* *PLAY* *sfz* *f*

T. SX. 2 *p* *2ND X ONLY* *PLAY* *sfz* *f*

B. SX. *p* *2ND X ONLY* *PLAY* *sfz* *f*

TPT. 1 *PLAY* *sfz* *f* (TO CUP MUTE)

TPT. 2 *PLAY* *sfz* *f* (TO CUP MUTE)

TPT. 3 *PLAY* *sfz* *f* (TO CUP MUTE)

TPT. 4 *PLAY* *sfz* *f* (TO CUP MUTE)

TBN. 1 *sfz* *f*

TBN. 2 *sfz* *f*

TBN. 3 *sfz* *f*

GTR. *F*<sup>6</sup> *Gm*<sup>7</sup> *F*<sup>9</sup> /C *B*<sup>b</sup><sub>13</sub> *F*<sup>9</sup> *B*<sup>b</sup><sub>13</sub> *A*<sup>b</sup><sub>13</sub> *G*<sup>13</sup> *D*<sup>b</sup><sub>13</sub> *C*<sup>9</sup><sub>SUS</sub> *F*<sup>%</sup> *A*<sup>b</sup><sub>13</sub><sup>(#11)</sup> *Gm*<sup>9</sup> *G*<sup>b</sup><sub>MA</sub><sup>9</sup> *F*<sup>6</sup> *Gm*<sup>7</sup> *F*<sup>9</sup>/A *F*<sup>9</sup><sup>(#5)</sup>

PNO. *mf* *F*<sup>6</sup> *Gm*<sup>7</sup> *F*<sup>9</sup> /C *B*<sup>b</sup><sub>13</sub> *F*<sup>9</sup> *B*<sup>b</sup><sub>13</sub> *A*<sup>b</sup><sub>13</sub> *G*<sup>13</sup> *D*<sup>b</sup><sub>13</sub> *C*<sup>9</sup><sub>SUS</sub> *F*<sup>%</sup> *A*<sup>b</sup><sub>13</sub><sup>(#11)</sup> *Gm*<sup>9</sup> *G*<sup>b</sup><sub>MA</sub><sup>9</sup> *F*<sup>6</sup> *Gm*<sup>7</sup> *F*<sup>9</sup>/A *F*<sup>9</sup><sup>(#5)</sup>

BS. *F*<sup>6</sup> *Gm*<sup>7</sup> *F*<sup>9</sup> /C *B*<sup>b</sup><sub>13</sub> *F*<sup>9</sup> *B*<sup>b</sup><sub>13</sub> *A*<sup>b</sup><sub>13</sub> *G*<sup>13</sup> *D*<sup>b</sup><sub>13</sub> *C*<sup>9</sup><sub>SUS</sub> *F*<sup>%</sup> *A*<sup>b</sup><sub>13</sub><sup>(#11)</sup> *Gm*<sup>9</sup> *G*<sup>b</sup><sub>MA</sub><sup>9</sup> *F*<sup>6</sup> *Gm*<sup>7</sup> *F*<sup>9</sup>/A *F*<sup>9</sup><sup>(#5)</sup>

DR. *mf* *(IN 2)* *(4)* *(6)* *(16)*

11 12 13 14 15 16 17 18 19 20

(21)

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

PNO.

BS.

Dr.

21 22 23 24 25 26 27 28

(4) (8)