

Smart Chart Music
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IT ONLY HAPPENS EVERY TIME

Composed by Thad Jones & Re-Scored by Mike Carubia

NOTES TO THE CONDUCTOR

- 1) **The Bossa Nova is a delicate Brazilian rhythm.**
Be sure the rhythm section doesn't lean toward a rock feel by getting too heavy.
- 2) **While both parts are provided, the preferred lead saxophone part is the Soprano Sax.**
- 3) **Don't "swing". All 1/8th & 1/16th notes in this piece should be played evenly.**
- 4) **Like all Thad Jones charts, the dynamics play an important role in the performance.**
- 5) **Add extra percussion if you have a few extra players (Quiet shaker:Egg, tin shaker, gourd etc.)**
- 6) **Learning time is always hastened when students can hear the CD supplied with your order.**

***** Mike Carubia is available for Clinics & Performances on all Jazz Ensemble topics including the "Thad Jones Style" *****

Inquiries may be made on the Web-Site or by telephone.

CONDUCTOR SCORE MEDIUM BOSSA FEEL $\text{d}=120$

IT ONLY HAPPENS EVERY TIME

COMP BY THAO JONES
ARR BY MIKE CARUSIA

The conductor score consists of 14 staves, each representing a different instrument or section. The instruments listed from top to bottom are: Flute, Soprano Saxophone 1 (opt. Alto 1 included), Alto Saxophone 2, Tenor Saxophone 1, Tenor Saxophone 2, Baritone Saxophone, Trumpet 1 (Harmon), Trumpet 2 (Bucket), Trumpet 3 (Bucket), Trumpet 4 (Bucket), Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Electric Piano, Bass, and Drums. The score is divided into 8 measures, indicated by measure numbers 1 through 8 at the beginning of each staff. Measure 1 shows the Flute and Trombones 1-4 playing eighth-note patterns. Measures 2-4 show the Soprano and Alto Saxophones, Tenor Saxophones, and Baritone Saxophone playing eighth-note patterns. Measures 5-7 show the Trumpets and Trombones continuing their patterns. Measure 8 shows the Guitar, Electric Piano, Bass, and Drums providing harmonic support. The score includes dynamic markings like $m\frac{1}{2}$, $m\frac{2}{2}$, and $m\frac{3}{2}$. Chord symbols are placed above the guitars in measures 4, 7, and 8, indicating harmonic progressions: $E\flat\text{G}\flat\text{B}\flat$, $B\flat\text{D}\flat\text{G}\flat\text{B}\flat$, $F\sharp\text{A}\sharp\text{C}\sharp\text{E}\sharp\text{G}\sharp$, $G\sharp\text{B}\sharp\text{D}\sharp\text{F}\sharp\text{A}\sharp$.

A

PL. Sop. Sx. 1 A. Sx. 2 T. Sx. 1 T. Sx. 2 B. Sx.

TPT. 1 TPT. 2 TPT. 3 TPT. 4

TBN. 1 TBN. 2 TBN. 3 TBN. 4

Gr. ELEC. PNO.

BASS DR.

9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95

8

17 18 19 20 21 22 23 24

17 18 19 20 21 22 23 24

Cm7 A7 D7⁹ Gm7 C⁹ F⁶ Dm7 Gm7 C⁶ B⁹M⁶ F⁶ Dm7⁹⁵ G⁷⁹⁵

ELEC. PNO.

BASS

DR.

C

(MUTE OUT)

Solo as written or Ad Lib (HARMON)

TPT. 1 TPT. 2 TPT. 3 TPT. 4

(MUTE OUT)

(MUTE OUT)

TBN. 1 TBN. 2 TBN. 3 TBN. 4

Gtr. Elec. Pno.

AS IS OR AD LIB FILLS

BASS

Dr.

25 26 27 28 29 30 31 32

IT ONLY HAPPENS EVERY TIME, PAGE 6

IT ONLY HAPPENS EVERY TIME, PAGE 6

Fl.

SOP. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. 12

ELEC. PNO.

BASS

DR.

OPEN

mf

AbM7 D9b5 F#M7b5 $\text{Bb7} \sharp 9$ EbMaj7 Bb9 CM7 FM7 Bb13(s) EbMaj7 Eb6 F#M1 Eb

AbM7 D9b5 F#M7b5 $\text{Bb7} \sharp 9$ EbMaj7 Bb9 CM7 FM7 Bb7 EbMaj7 Eb6 F#M1 Eb

33 34 35 36 37 38 39 40

E

PL.

SOP. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

ELEC. PNO.

BASS

DR.

SOLO AS WRITTEN OR AD LIB

D7 G7sus4 Cm Eb Abmaj7 F#7 Eb

41 42 43 44 45 46 47 48

G

57 58 59 60 61 62 63 64

Fl.

SOP. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gr.

ELEC. PNO.

BASS

D.

57 58 59 60 61 62 63 64

CHORDS:

57: Cm7

58: A^b9

59: G7^{#5} Cm7

60: D^b7sus D^b9

61: G^b6 E^b7^{#5}

62: A^bm7 D^b9

63: G^bMaj7

64: G^bMaj7 E^b7^{#5}

Fl.

SOP. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gtr.

ELEC. PNO.

BASS

Dr.

(H)

65 66 67 68 69 70 71 72

HARMON

A^bM7 $D7_{bs}$ $Fm7_{bs}$ $B^{b7\#9}$ E^bMA^b7 D^b9 $Cm7$ G^b7 $Fm7$ B^{b9} $E7\#9$ E^bMA^b7 $E^b\#5$ E^b6 E^bMA^b7

A^bM7 $D7_{bs}$ $Fm7_{bs}$ $B^{b7\#9}$ E^bMA^b7 D^b9 $Cm7$ G^b7 $Fm7$ B^{b9} $E7\#9$ E^bMA^b7 $E^b\#5$ E^b6 E^bMA^b7

65 66 67 68 69 70 71 72

LEAD OVER SAXES

LEAD OVER SAXES

SOLO AS WRITTEN OR AD LIB

12/8 time signature, measures 73-82.

Harmonic progression notes:

- M7: Ab⁶, A7^{#9}, D7sus Ab⁹, Gm7, B^{b9}, Cm9, G^{b9}, Fm9
- M9: F9, B^{b9}sus
- M7: B^{b9}7^{b9}, E7^{#9}, EbMaj7

Measure 76: 12/8 time signature change to 6/8 time signature.