

JAZZ LINES PUBLICATIONS

Presents

FOREVER LASTING

RECORDED BY THE THAD JONES/MEL LEWIS ORCHESTRA

ARRANGED BY THAD JONES

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-7626

MUSIC BY THAD JONES

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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FOREVER LASTING (1975)

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.

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:

Recorded twice in 1975 by Thad Jones & The Swedish Radio Jazz Group (released on **Greetings and Salutations**) and also by the Thad Jones/Mel Lewis Orchestra (released on **New Life** in 1976 and nominated for a Grammy), **Forever Lasting** shows Jones's writing at its deepest and most complex - lush, dissonant, and most of all, thrilling from beginning to end. Be forewarned that in order to play this arrangement, you will need both a strong lead trumpet player and a section of highly adept woodwind doublers, as well as an additional section of horns in F to augment a typical big band.

Notes to the Conductor:

A gentle woodwind melody cascades over a cushion of lush horns to gently guide the arrangement into a mellow rock groove beginning at measure 5. The melody begins four measures later, stated by Jones's flugelhorn and borrowing a few melodic and harmonic cues from another Jones composition, *A Child Is Born*. On the second time through, there are two unique counter-lines that play around the flugelhorn. The first is a light, playful figure in the woodwinds, the second a more complimentary and at times mildly ominous statement in the trumpets.

Following the second melody is a highly complicated ensemble chorus that substantially deviates from the form of the main melody. The woodwinds continue to flow through some decidedly tricky passages, while the brass mostly add harmonic depth and texture. The ensemble gradually fades down to almost nothing before Lewis's drums provide a wake-up crack at the pickup to measure 43. This section sees Jones improvising over top of an extended chime-like figure in the trumpets and woodwinds while the horns and trombones break things up rhythmically underneath. Jones hands the baton off to Pepper Adams for a brief baritone sax solo at measure 51, with the ensemble tapering down their volume as the solo concludes.

A simple rhythmic riff begins to stir up some tension before the full ensemble enters for the final shout chorus at measure 63. For the most part, things are at full blast at this point, thanks in no small part to Jon Faddis's sterling lead trumpet playing on the original recording. There is a brief tempo shift to an implied half time at measures 75 and 76 before the saxes fade out to leave the rhythm section by themselves for a moment once again. Returning at measure 81, the saxes play a knotty melody line that is repeated a few times as the brass are added in bit by bit until everyone comes together for the climactic final chord.

This publication was based on Thad Jones's original pencil score - this is not a transcription.

Acknowledgments:

Jazz Lines Publications is proud to be helping to build the catalog of published Thad Jones repertoire. We are grateful to Dr. David Demsey, Lis Jones, and Phil Kurnit for their enthusiastic support of our Thad Jones Big Band Series of publications.

Doug DuBoff, Dr. David Demsey, Rob DuBoff, and Dylan Canterbury

- November 2021

FOREVER LASTING by: Thad Jones

MAY 30 1975 bp

Eu 584951

Flute
Reeds

11

11

Clari

B. Clari

Thad

Trumpets

Trombones

Guitar
Tuba

Piano

Flame
Violiny

2

3

Viol

Cello

Bass

Drums

The image shows a handwritten musical score for the piece "Forever Lasting" by Thad Jones. The score is written on multiple staves for various instruments. At the top, the title "FOREVER LASTING" and the composer's name "by: Thad Jones" are written in pencil. A blue stamp in the upper right corner reads "MAY 30 1975 bp" and "Eu 584951". The instruments listed on the left side of the page are: Flute (Reeds), Clarinet (Clari), Bass Clarinet (B. Clari), Trumpets, Trombones, Guitar/Tuba, Piano, Violins (Flame Violiny), Viola, Cello, Bass, and Drums. The score includes musical notation such as notes, rests, and dynamic markings. There are large handwritten numbers "3" and "4" on some staves, possibly indicating measures or sections. The handwriting is in pencil on aged paper.

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Above is the first page of Thad Jones's pencil score for *Forever Lasting*, composed in 1975,

FOREVER LASTING

RECORDED BY THE THAD JONES/MEL LEWIS ORCHESTRA

SCORE

MUSIC BY THAD JONES

ARRANGED BY THAD JONES

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

SLOWLY ♩ = 70

The score is for a jazz ensemble and includes the following parts:

- SOLO FLOUGELHORN**: Rests throughout.
- WOODWIND 1: FLUTE/SOPRANO SAX.**: Flute part, starting with a *p* dynamic.
- WOODWIND 2: FLUTE/ALTO SAX.**: Flute part, starting with a *p* dynamic.
- WOODWIND 3: FLUTE/TENOR SAX.**: Flute part, starting with a *p* dynamic.
- WOODWIND 4: CLARINET/TENOR SAX.**: Clarinet part, starting with a *p* dynamic.
- WOODWIND 5: BASS CLARINET/BARITONE SAX.**: Bass Clarinet part, starting with a *p* dynamic.
- TRUMPET 1-4**: Trumpet parts, mostly resting until measure 4.
- HORN IN F 1-4**: Horn parts in F major, playing a melodic line.
- TROMBONE 1-4**: Trombone parts, mostly resting until measure 4.
- TUBA**: Tuba part, playing a bass line.
- GUITAR**: Guitar part, mostly resting.
- PIANO**: Piano part, mostly resting.
- BASS**: Bass part, playing a bass line with an *arco* marking.
- DRUM SET**: Drum set part, mostly resting.

5 LIGHT ROCK

Woodwinds (Woa 1-5): Flute 1, Flute 2, Flute 3, Clarinet, Bass Clarinet. Brass (Tpt. 1-4, Hn. 1-4, Tbn. 1-4, Tuba). Guitar (Gtr.), Piano (Pno.), Bass (Bs.), Drums (Dr.).

Measures 5, 6, 7, and 8 are indicated at the bottom of the page.

Drum notation includes: CROSS STICK, sim., and (4).

Dynamic markings include: *mf*, *mp*, and *sim.*