

Presents

JAZZ LINES PUBLICATIONS

SAY IT SOFTLY

ARRANGED BY THAD JONES

PREPARED BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

FULL SCORE

JLP-7170

MUSIC BY THAD JONES

COPYRIGHT © 1969 D'ACCORD MUSIC COPYRIGHT RENEWED ALL RIGHTS RESERVED c/o PUBLISHERS' LICENSING CORPORATION 48 SOUTH PARK ST UNIT 615 MONTCLAIR NJ 07042

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2017 THE JAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF THAD JONES.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF THAD JONES.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

THAD JONES BIG BAND SERIES

SAY IT SOFTLY (1968)

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:

This intricately crafted Thad Jones arrangement was originally recorded live at the Village Vanguard in 1968. Although it has not received as much attention as some of Jones' other works, it is nonetheless an outstanding and forward-looking entry in his vast catalog.

Notes to the Conductor:

A sneakily ascending introduction in the brass leads into the subtle quasi-beguine tempo that continues throughout the rest of the arrangement before Jones' flugelhorn enters with the melody at measure 7. This melody is one of Jones' loveliest and most disarming, and he plays it with appropriate subtlety and tenderness while accompanied by a series of fairly intricate saxophone and brass backgrounds.

Measure 31 sees an eight bar improvised solo break from Jones over top of a much more involved ensemble section with lots of interlocking parts. The main melody line returns at measure 39, but the ensemble remains just as complex. It is of utmost importance that every instrumentalist knows their role during this section, as even the slightest misstep can throw off Jones' delicately balanced counterpoint.

For the most part, the volume level of the arrangement lives up to its title through this point. This all changes at measure 55, when Jones steps aside to let the band take over the spotlight. This section is bombastic, aggressive, and highly dissonant at times, and requires a very strong brass section in general (and lead trumpet player in particular) to properly execute. Jones re-enters with an improvised solo at measure 69 over an extended vamp that sees the volume and scope of the backgrounds gradually increase before one last ensemble figure sets up an alto saxophone solo at measure 89. The brass enters for the first set of backgrounds at measure 103, with the trumpets and trombones going back and forth with each other before the saxes sneak in with another layer of texture.

Following the alto solo's conclusion, the band returns to the bombastic shout section from before at measure 137. Jones returns at measure 151, but the build up under his solo is much quicker and more dramatic than before. He plays a brief cadenza over a dissonant chord before the ensemble smears up to blast out one final unison note (with accompanying trombone clank) to bring things to a blunt but powerful conclusion.

This arrangement is not a transcription - it has been prepared from Thad Jones' original score.

Acknowledgments:

Jazz Lines Publications is extraordinarily proud to be 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, Lis Jones, Phil Kurnit, 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

- September 2017

Handwritten musical score for "Say It Softly" by Thad Jones. The score includes staves for Saxophones (5 parts), Trumpets (4 parts), Trombones (4 parts), Thad (Soloist), Piano, Double Bass, and Drums. The music is in 4/4 time with a key signature of one sharp (F#). A section labeled "A" begins at the end of the first system. The saxophone parts feature complex rhythmic patterns and melodic lines. The trumpet and trombone parts have some sections that are crossed out with large diagonal lines. The piano part includes handwritten notes like "cresc." and "dim." indicating dynamics. The drum part shows a steady rhythmic accompaniment.

Here is the first page of Thad Jones score for *Say It Softly*.

SAY IT SOFTLY

SCORE

RECORDED BY THE THAD JONES/MEL LEWIS ORCHESTRA

MUSIC BY THAD JONES
ARRANGED BY THAD JONES

PREPARED BY ROB DUBOFF, DYLAN CANTERBURY, AND SEFFREY SULTANOF

MEDIUM LATIN ♩ = 100

SOLO FLOUGELHORN

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

BASS TROMBONE 4

PIANO

BASS

DRUM SET

SNARES OFF, PLAY MOSTLY ON TOM-TOMS

2 3 4 5 6

COPYRIGHT © 1969 D'ACCORD MUSIC COPYRIGHT RENEWED ALL RIGHTS RESERVED
C/O PUBLISHERS' LICENSING CORPORATION 48 SOUTH PARK ST UNIT 615 MONTCLAIR NJ 07042
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2017 THE JAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF THAD JONES.
PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

7

Solo Flgtn. *mf*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

B. Sax. *mp*

PNO.

Bs. *sim.*

Dr. *sim.* (4) (8)

7 8 9 10 11 12 13 14

(15)

Solo Flgmn.
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
Tbn. 4
PNO.
BS.
DR.