

Presents

JAZZ LINES PUBLICATIONS

MORNIN' REVEREND

ARRANGED BY THAD JONES

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

FULL SCORE

JLP-7310

MUSIC BY THAD JONES

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THE JAZZ LINES FOUNDATION INC.

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THAD JONES BIG BAND SERIES

MORNIN' REVEREND (1966)

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:

Mornin' Reverend was one of the earliest additions to the Thad Jones-Mel Lewis Orchestra's extensive catalog, having been performed on the band's opening night at the Village Vanguard on February 7, 1966. It was first officially recorded live at the Vanguard for the band's 1968 album *Monday Night*, and although it is one of Jones's lesser-known compositions, it ranks up with his best in terms of quality.

Notes to the Conductor:

A steadily pulsating bass line and rock groove from Lewis sets up the brass entrance at measure 9. The trombones mimic the bass line in a series of staggered hits while the trumpets counter with an almost nagging wah-wah plunger attack. The pickups to measure 17 see the woodwinds enter with the off-kilter melody, which oftentimes sounds almost like it could have been transcribed from one of Jones's adventurous trumpet solos. The trumpets ditch their plungers for a more unified ensemble sound at measure 33, but return to them just a bit later at measure 65.

This pattern continues until measure 89, where the instrumental congregation comes together for one more "amen" before launching into an extended tenor saxophone sermon (courtesy of a particularly rambunctious Joe Farrell on the original recording). This tenor solo is over the form of the tune, and can be opened up for as many choruses as your tenor player can handle before a punchy series of brass hits usher in the backgrounds at measure 181. Measure 197 sees a dramatic drop in volume underneath the still-wailing tenor that gradually builds to another full band "amen" at measure 221. The tenor solo resumes following this, with the ensemble continuing to feverishly build underneath until a two bar drum break cues the abrupt, dissonant honk to bring things to a blunt end.

This publication is not a transcription - it has been prepared from Thad Jones's original set of parts.

Acknowledgments:

Jazz Lines Publications is proud to be helping to build the catalog of published Thad Jones repertoire. 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

- July 2018

MORNIN' REVEREND

RECORDED BY THE THAD JONES/MEL LEWIS ORCHESTRA

MUSIC BY THAD JONES
ARRANGED BY THAD JONES

SCORE

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

BRIGHT ROCK, IN 2 $\text{♩} = 130$

The score is for a jazz ensemble. The top section includes five saxophone parts (Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax), four trumpet parts (all marked with a plunger), and four trombone parts. The bottom section includes Guitar, Piano, Bass, and Drum Set. The guitar and piano parts feature a consistent rhythmic pattern of eighth notes with a dynamic marking of *mf* and a chord of $D^{b7}(\frac{9}{11})$. The bass part has a walking line with a dynamic marking of *mf*. The drum set part features a pattern of eighth notes with a dynamic marking of *mf* and includes a *sim.* (sustained) section with a (4) measure repeat and a (8) measure repeat.

2 3 4 5 6 7 8

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9

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
Gtr.
PNO.
B.S.
Dr.

9

10

11

12

13

14

15

16

(4)

(8)

17

Musical score for 'MORNIN' REVEREND' page 3, measures 17-24. The score includes parts for Saxophones (A, T, B), Trumpets (1-4), Trombones (1-4), Guitar, Piano, Bass, and Drums. Measures 17-24 are shown with various musical notations including notes, rests, and chord symbols like D7(b9). The key signature is B-flat major (two flats). The score is arranged in a standard jazz ensemble format with multiple staves for each instrument.