

*Presents*

JAZZ LINES PUBLICATIONS

**IF I COULD BE WITH YOU**

**(ONE HOUR TONIGHT)**

**ARRANGED BY THAD JONES**

**PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF**

**FULL SCORE**

JLP-8741

**WORDS AND MUSIC BY JIMMY JOHNSON AND HENRY CREAMER**

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**THE JAZZ LINES FOUNDATION INC.**

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# THAD JONES BIG BAND SERIES

## IF I COULD BE WITH YOU (ONE HOUR TONIGHT) (1964)

### **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 re-imagining of a pre-World War II classic comes courtesy of Thad Jones. Originally written for the Harry James Orchestra's 1965 album *New Versions of Down Beat Favorites*, the arrangement had several sections cut from the original recording, likely due to a combination of artistic reasons and time constraints. This publication presents the full arrangement as originally written by Jones.

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

The arrangement begins, appropriately enough, with James stating the melody at a medium slow swing tempo. On the original recording, a majority of the saxophone backgrounds were cut out to allow James the spotlight to himself; these cuts include from measure 1 through 6, and from measure 9 through 16. The original backgrounds are simple, yet effective, with some occasionally tricky chord substitutions.

On the original recording, at this point the band cuts from the end of measure 17 to measure 36, which is unfortunate as the next chorus contains a very nice brief ensemble section to set up a short tenor saxophone solo at measure 22 and a slightly longer (but still fairly short) piano solo at measure 27. The full ensemble shout beginning at measure 36 is classic Jones: harmonically creative, rhythmically thrilling, and unquestionably swinging. The band tapers back down toward the end of the shout to prepare for James' re-entrance with the melody. As before, the saxophone backgrounds are largely cut from the recording; in this case, the saxophones do not play from measure 55 through measure 62. James then briefly plays an in-time solo break at measure 65 to set up the final ensemble fanfare.

This arrangement is written for jazz big band featuring trumpet soloist. There are only three trombone parts as opposed to the usual four. This is not a transcription; this arrangement has been prepared from Jones' original score. Note that the publisher has elected to maintain the cut

### **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**

- December 2016

① (VERY SOFT) "If I Could Be With You"

ARR - THAD JONES

Reeds

(VERY SOFT)

Trumpets

Trombones

(HARRY)

Guitar

Piano

F- B<sup>7</sup>#9 Bb<sup>7</sup>(9) Bb<sup>7</sup> Eb D<sup>7</sup> Db<sup>7</sup> C<sup>7</sup>(9) C<sup>7</sup>#9 F<sup>7</sup> F<sup>7</sup>(9) F<sup>7</sup> Bb<sup>7</sup>(9) Bb<sup>7</sup> B<sup>7</sup> F<sup>7</sup> G<sup>7</sup> Ab B<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>7</sup> Bb<sup>9</sup>

Bass

Drums

Here is the first page of Thad Jones' original pencil score for *If I Could Be with You (One Hour Tonight)* written in 1964.

Musical score for a jazz piece, showing a trumpet cadenza and piano accompaniment. The score includes a trumpet line with a cadenza, piano accompaniment with dynamics (*mf*, *f*), and a bass line with chord changes. The page numbers 63, 64, 65, and 66 are visible at the bottom.

Chord changes in the bass line:

- 63: F<sup>13</sup> B<sup>13</sup> B<sup>b13</sup>
- 64: A<sub>m</sub><sup>7(b9)</sup> A<sup>b</sup><sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> G<sup>b</sup><sub>13</sub><sup>(b9)</sup> F<sub>m</sub><sup>9</sup> E<sub>m</sub>A<sup>13(#11)</sup> E<sup>b</sup><sub>m</sub>A<sup>13</sup>
- 65: A<sub>m</sub><sup>7(b9)</sup> A<sup>b</sup><sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> G<sup>b</sup><sub>13</sub><sup>(b9)</sup> F<sub>m</sub><sup>9</sup> E<sub>m</sub>A<sup>13(#11)</sup> E<sup>b</sup><sub>m</sub>A<sup>13</sup>
- 66: A<sub>m</sub><sup>7(b9)</sup> A<sup>b</sup><sub>m</sub><sup>7</sup> G<sub>m</sub><sup>7</sup> G<sup>b</sup><sub>13</sub><sup>(b9)</sup> F<sub>m</sub><sup>9</sup> E<sub>m</sub>A<sup>13(#11)</sup> E<sup>b</sup><sub>m</sub>A<sup>13</sup>

This is the ending that Thad Jones originally wrote. The ending was changed in the studio in favor of a Harry James trumpet cadenza. For this publication we have retained the recorded ending but present here the original ending for the sake of music history.

# IF I COULD BE WITH YOU (ONE HOUR TONIGHT)

## SCORE

RECORDED BY HARRY JAMES

WORDS AND MUSIC BY JIMMY JOHNSON AND HENRY CREAMER

ARRANGED BY THAD JONES

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

SLOW SWING ♩ = 80

**1** Gm11 D7(b9) C9sus C13 F9 E7(b9) E7(b9) D7sus D7(b9) G13 G9sus G13 C9sus C13(b9) E13 F9 Gm9 Am9 B7 C7(b9) Dm11 G13 G7(b9) C13

Musical score for Solo Trumpet, Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-3, and Drums. The score includes dynamic markings such as *mf* and *p*, and articulation like slurs and accents. The Solo Trumpet part begins with a melodic line in the first measure.

Fm11 B7(b9) B9sus B13 E9 D7(b9) D7(b9) C7sus C7(b9) F13 F9sus F13 B9sus B13(b9) D13 E9 Fm9 Gm9 A7 B7 Cm11 F13 F7(b9) B13

Musical score for Guitar, Piano, Bass, and Drums. The Guitar and Piano parts feature chordal accompaniment with dynamic markings like *p* and *mf*. The Bass part provides a steady rhythmic foundation. The Drums part includes a pattern with accents and dynamic markings.

1 2 3 4 5 6 7 8

**IF I COULD BE WITH YOU (ONE HOUR TONIGHT)**

SCORE - PAGE 2

⑨  $G_{m11}$   $A^{\circ 7}$   $B^{\flat}_{m\#13}$   $B^{\circ 7}$   $C^9$   $D7(\frac{\sharp 11}{9})$   $G^9$   $C^{13}$   $F_{m9}$   $B^{\flat}_{13}$   $E_{m9}$   $A^{13}$   $D^{13}$   $E_{m9}$   $A7(\frac{\sharp 11}{9})$   $D^{13}$

SOLO TPt.

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx. 1 *mp*

T. Sx. 2 *mp*

B. Sx. *mp*

Gtr. *mp*

PNO. *mp*

Bs. *mp*

Dr. *mp* (4)

9 10 11 12