


Composer Thad Jones

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Form	Main melody													
Phrase Structure														
Tempo														
Dynamics														
Meter/Rhythm														
Tonality														
Harmonic Motion	I	IV/I	I	IV/I	I	IV/I	VII	III	vi	II	vi	III	vi	II
Orchestration	1)Piano solo/2) Trumpet solo with P,B,D								1)Piano solo w/ bass/2) Trumpet solo with bass					
General Character														
Means for Expression	The natural rise and fall of the line are needed to make this as expressive as possible. Typically, a crescendo is used to build up to the end of the phrase.													
Conducting Concerns	Cue entrances when necessary. Otherwise, a small gesture is sufficient.													
Rehearsal Consideration	The rubato in the first 8 bars of the piano solo can be very dramatic. It should be a little less when the bass joins in. The tempo should be maintained when the trumpet joins further into the solo it gets. Chromaticism is used to build up to the end of the phrase.													

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Measure #	15	16	17	18	19	20	21	22	23	24	25	26	27	28
Form	body introduced by soloists													
Phrase Structure														
Tempo	Quarter = 68													
Dynamics	<i>mp</i> both times													
Meter/Rhythm	Time Sig = 3/4													
Tonality	Concert Bb Major													
Harmonic Motion	V	V	I	IV/I	I	IV/I	I	III	IV	VII/ii	I	IV/vi	VI	II
Orchestration	ch P,B,D		1)Piano solo w/ bass and drums/2) Trumpet solo with P,B,D											
General Character	f													
Means for Expression	a crescendo would be appropriate as the line ascends and the opposite is true. Never get too harsh or overbearing.													
Conducting Concerns	pattern of time to help with tempo when applicable is appropriate.													
Rehearsal Consideration	and finally the piano solo is in time when the drums join in. The trumpeter should feel free to add inflections and phatic leading tones are appropriate but use caution.													

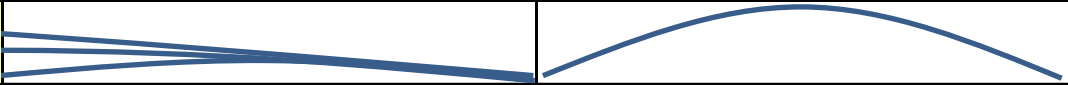

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Measure #	29	30	31	32	33	34	35	36	37	38	39	40	41	42	
Form			Phrase extension												
Phrase Structure															
Tempo			Quarter = 68												
Dynamics			<i>mp</i>												
Meter/Rhythm			Time Sig = 3/4												
Tonality			Concert Bb Major												
Harmonic Motion	V	I	I	I	I	IV/I	I	IV/I	I	IV/I	vii	III	vi	III	
Orchestration			Saxes w/melody; brass bkgnds		Full										
General Character			Peaceful												
Means for Expression			Winds should sneak in. Nothing loud.		Rise and fall with the line; crescendo at m. 49 cre										
Conducting Concerns			Cue entrances.		Sho										
Rehearsal Consideration	grace notes the		Staying soft, balance and intonation will be concerns.		Saxophone intonation on the unisons will need to be rehearsed. T										

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Measure #	43	44	45	46	47	48	49	50	51	52	53	54	55	56
Form	Main melody restated													
Phrase Structure														
Tempo	Quarter = 68													
Dynamics	<i>mf</i> saxes; <i>mp</i> everyone else													
Meter/Rhythm	Time Sig = 3/4													
Tonality	Concert Bb Major													
Harmonic Motion	vi	III	vi	II/vi/II	II/IV	IV	I	IV/I	I	IV/I	I	III	IV	VII/II
Orchestration	ensemble; saxophones with main melody, brass with backgrounds and counter lines													
General Character	Peaceful, never too forceful even during the crescendo													
Means for Expression	ates main impact point of piece. Brass have the point on the downbeat of m. 54 and saxophones have it on the do													
Conducting Concerns	w dynamics and time when necessary. Gentle visual reminders are sometimes helpful.													
Rehearsal Consideration	ne brass will struggle with balanced chords, especially when there are dissonances. Encourage the rhythm section													

Composition A Child Is BornComposer Thad Jones

Measure #	57	58	59	60	61	62	63	64	65	66	67	68
<b>Form</b>							Phrase extension					
<b>Phrase Structure</b>												
<b>Tempo</b>							Quarter = 68					
<b>Dynamics</b>							Back to <i>mp</i>					
<b>Meter/Rhythm m</b>							Tim Sig = 3/4					
<b>Tonality</b>							Concert Bb Major					
<b>Harmonic Motion</b>	I	IV/I	I	IV/I	V	V	I	IV	I	IV	I	I
<b>Orchestration</b>							Saxophone choir through fermata in m. 67; trombones, rhythm section provide final note					
<b>General Character</b>							Happy, peaceful, quiet					
<b>Means for Expression</b>	downbeat of m. 55						Saxophones should bring out the moving lines and crescendo/decrescendo each two bars; slight rit. Into m. 67 (fermata)					
<b>Conducting Concerns</b>							Keep time and help with the slight ritardando into the fermata					
<b>Rehearsal Consideration</b>	to remain as sensitive as possible.						The saxophones will have to spend time understand who is important in terms of the line and how to bring that out. The fermata will need to be balanced. The timing of the final note will need to be practiced several times.					