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## **THE SECOND RACE**

Composed by Thad Jones Re-scored by Mike Carubia

### **NOTES TO THE CONDUCTOR**

- 1) "The Second Race" contains two high points. From the very beginning of the chart there is a gradual building through the addition of backgrounds behind the muted trumpet solo. The melody, carried by the trumpets at letter C, grows in intensity and reaches the first climax which ends on the first note of Letter F. The second high point grows similarly behind the Tenor solo and arrives at its fulfillment by the end of Letter I. Thad then gently concludes the chart with an ingenious harmonization in the last 6 measures.
- 2) Solos are not written out in this arrangement because it is assumed that bands that are able to perform this "Smart Chart" are capable of improvising on Blues changes in F.
- 3) The opening brushes and a Harmon mute trumpet solo have been standard at the Village Vanguard for 38 years and have become an integral part of this composition.
- 4) This arrangement has been made accessible to younger players by careful analysis of Thad's original score, keeping in mind my experience with the playing levels of student musicians at the high school and college level. Maintaining the character and integrity of Thad's music was primary in this endeavor.

**Mike Carubia**

**\*\*\*\*\*Mike Carubia is available for clinics on all Jazz Ensemble topics plus the "Thad Jones style." \*\*\*\*\***

**Inquiries may be made on the Web-Site or by telephone.**



(A)

FL. 9 10 11 12 13 14 15 16

A. SX. 1  
A. SX. 2  
T. SX. 1  
T. SX. 2  
B. SX.

TRP. 1  
TRP. 2  
TRP. 3  
TRP. 4

TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4

GTR.

PNO.

BASE.

DR.

13 14 15 16

*Chord progression for Trp. 1:*  
 9: A<sup>9</sup> | 10: D<sup>9</sup> | 11: G<sup>9</sup> | 12: E<sup>b</sup>9 | 13: G<sup>9</sup> | 14: C<sup>7</sup> | 15: A<sup>7</sup>(<sup>b</sup>9) | 16: D<sup>7</sup>(<sup>9</sup>) | G<sup>7</sup> | G<sup>7</sup>(<sup>b</sup>9)

*Chord progression for Gtr.:*  
 9: G<sup>9</sup> | 10: C<sup>9</sup> | 11: F<sup>9</sup> | 12: D<sup>b</sup>9 | 13: C<sup>9</sup> | 14: F<sup>9</sup> | 15: B<sup>b</sup>7 | 16: G<sup>7</sup>(<sup>b</sup>9) | C<sup>7</sup>(<sup>9</sup>) | F<sup>7</sup> | F<sup>7</sup>(<sup>b</sup>9)

*Chord progression for Bass:*  
 9: G<sup>9</sup> | 10: C<sup>9</sup> | 11: F<sup>9</sup> | 12: D<sup>b</sup>9 | 13: C<sup>9</sup> | 14: F<sup>9</sup> | 15: B<sup>b</sup>7 | 16: G<sup>7</sup>(<sup>b</sup>9) | C<sup>7</sup>(<sup>9</sup>) | F<sup>7</sup> | F<sup>7</sup>(<sup>b</sup>9)

FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DR.

17 18 19 20 21 22 23 24

Chords: C<sup>9</sup>, B<sup>b</sup>7(<sup>b</sup>9), E7(<sup>b</sup>9), B<sup>b</sup>9, A7(<sup>b</sup>9), D7(<sup>b</sup>9), C<sup>9</sup>, B<sup>b</sup>9, A<sup>b</sup>9, B<sup>b</sup>9, A<sup>b</sup>9, G<sup>b</sup>9, A<sup>b</sup>7(<sup>b</sup>9), D7(<sup>b</sup>9), A<sup>b</sup>9, G7(<sup>b</sup>9), C7(<sup>b</sup>9), B<sup>b</sup>9, A<sup>b</sup>9, G<sup>b</sup>9.

8

FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DR.

FL. [C]

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR. 1

GR. 2

PNO.

BASS

DR.

33 34 35 36 37 38 39 40

STAY IN CUP

STAY IN HARMON

STAY IN CUP

CHANGE TO HARMON

TECHBONE 4

A9 D7(#9) G7

G9 C7(#9) F7 C7(#9) F7(#9) F7(#9)

G9 C7(#9) F7 C7(#9)

G9 C7(#9) F7 C7(#9)

FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASES

DR.

41 42 43 44 45 46 47 48

TRUMPET 4

FAST MUTE OUT

OPEN

OPEN

OPEN

OPEN

$B^b7(\sharp 9)$   $F7(\sharp 9)$   $E7(\sharp 9)$   $A7(\sharp 9)$   $D7(\sharp 9)$   $G7(\sharp 9)$   $C7(\sharp 9)$   $F7(\sharp 9)$   $D7(\sharp 9)$   $G13$   $C7(\sharp 9)/F6/F$

To STICKS

FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DR.

(LOWER NOTE OPT.)

OPEN

F7(#9) Bb9 Bbm7 F6/C F13 Bb9 Bb7(b9) F6 A7+5 D7(#9)

49 50 51 52 53 54 55 56

FL.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

PNO.

BASS

DR.

57 58 59 60 61 62 63 64

E

E7 A7+5 Bb6 Bm7(b9) E7(b9) F7(b9) Bb9 Bbm7 F6/C F13

KICK & FILL

FL.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

PNO.

BASS

DR.

65 66 67 68 69 70 71 72

8va

Opt.  $\text{b}^{\flat}7^{\flat}$

$\text{B}^{\flat}9$   $\text{B}^{\flat}11$   $\text{F}6$   $\text{E}7(\text{b}9)$   $\text{A}7+\text{b}5$   $\text{D}7(\text{b}9)$   $\text{G}11$   $\text{C}7(\text{b}9)$

PLAY AS IS

PLAY 1ST X ONLY

FL. LONG FALL OFF

A. SX. 1 LONG FALL OFF

A. SX. 2 LONG FALL OFF

T. SX. 1 LONG FALL OFF

T. SX. 2 LONG FALL OFF

B. SX. LONG FALL OFF

TP. 1 LONG FALL OFF

TP. 2 LONG FALL OFF

TP. 3 LONG FALL OFF

TP. 4 LONG FALL OFF

TBN. 1 LONG FALL OFF

TBN. 2 LONG FALL OFF

TBN. 3 LONG FALL OFF

TBN. 4 LONG FALL OFF

GR.  $F7(\sharp 9)$   $B^b9$   $B^b9$   $B^b9$   $F9$   $F7(\sharp 9)$   $B^b9$   $A9$   $D7(\sharp 9)$

PNO.  $F7(\sharp 9)$   $B^b9$   $B^b9$   $B^b9$   $F9$   $F7(\sharp 9)$   $B^b9$   $A9$   $D7(\sharp 9)$

BASS  $F7(\sharp 9)$   $B^b9$   $B^b9$   $B^b9$   $F9$   $F7(\sharp 9)$   $B^b9$   $A9$   $D7(\sharp 9)$

DR. 73 74 75 76 77 78 79 80

FL. 81 82 83 84 85 86 87 88  
 A. SX. 1  
 A. SX. 2  
 T. SX. 1 Am7 D9 D7(#9) G13 D7(#9) G13 C9 G13  
 T. SX. 2  
 B. SX.  
 Trp. 1  
 Trp. 2  
 Trp. 3  
 Trp. 4  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Tbn. 4  
 Gtr. Gm7 C9 C7(#9) F13 C7(#9) F13 Bb9 F13  
 PNO.  
 BASS Gm7 C9 C7(#9) F13 C7(#9) F13 Bb9 F13  
 DR.

FL.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Qtr.

Pno.

Bass

Dr.

89 90 91 92 93 94 95 96

C<sup>9</sup> B<sup>b</sup>7(b<sup>9</sup>) F<sup>#</sup>7(b<sup>9</sup>) B7+5 E7(#9) A13 D7(#9) G13 D7

B<sup>b</sup>9 B<sup>b</sup>7(b<sup>9</sup>) E7(b<sup>9</sup>) A7+5 D7(#9) G13 C7(#9) Opt. TACET

KICK & FILL

FL. H

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

PNO.

BASS

DR.

97 98 99 100 101 102 103 104

F7(#9) Bb7(#9) Bdim7 C7sus4 F7 F7(#9) Bb9 B7(#9) E7(#9) A7(#9) D7(#9)

This musical score page contains the following parts and markings:

- FL.** Flute part with measures 105-112.
- A. SX. 1 & 2** Alto Saxophones 1 and 2.
- T. SX. 1 & 2** Tenor Saxophones 1 and 2.
- B. SX.** Baritone Saxophone.
- TRP. 1, 2, 3, 4** Trumpets 1 through 4.
- TBN. 1, 2, 3, 4** Trombones 1 through 4.
- GTR.** Guitar part with a **G7(b9)** chord marking at measure 105.
- PNO.** Piano part.
- BASS** Bass line.
- DR.** Drum part with a **KICK & FILL** marking at measure 105.

Measure numbers 105, 106, 107, 108, 109, 110, 111, and 112 are printed below the corresponding staves.

This musical score page, titled "SECOND RACE PAGE 16", covers measures 113 to 120. The instrumentation includes:

- Flute (Fl.)
- Alto Saxophone 1 (A. Sax. 1) and 2 (A. Sax. 2)
- Tenor Saxophone 1 (T. Sax. 1) and 2 (T. Sax. 2)
- Baritone Saxophone (B. Sax.)
- Trumpets 1 (Trp. 1), 2 (Trp. 2), 3 (Trp. 3), and 4 (Trp. 4)
- Trombones 1 (Tbn. 1), 2 (Tbn. 2), 3 (Tbn. 3), and 4 (Tbn. 4)
- Guitar (Gtr.)
- Piano (Pno.)
- Bass (Bass)
- Drums (Dr.)

The score is written in a key signature of one sharp (F#) and a common time signature (C). Measure numbers 113 through 120 are printed below the bottom two staves. A dashed line with "8va" markings is present above the piano part in measures 113-117.

FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DR.

121 122 123 124 125 126 127 128

F9 F7(9) 8b9 A9 A7(9) D7(9)

F9 SOLO AD. LIS OR AS IS F7(9) 8b9 A9 A7(9) D7(9)

PLAY TIME

121 122 123 124 125 126 127 128

