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## **IT ONLY HAPPENS EVERY TIME**

Composed by Thad Jones & Re-Scored by Mike Carubia

### **NOTES TO THE CONDUCTOR**

**1) The Bossa Nova is a delicate Brazilian rhythm.**

*Be sure the rhythm section doesn't lean toward a rock feel by getting too heavy.*

**2) While both parts are provided, the preferred lead saxophone part is the Soprano Sax.**

**3) Don't "swing". All 1/8th & 1/16th notes in this piece should be played evenly.**

**4) Like all Thad Jones charts, the dynamics play an important role in the performance.**

**5) Add extra percussion if you have a few extra players (Quiet shaker:Egg, tin shaker, gourd etc.)**

**6) Learning time is always hastened when students can hear the CD supplied with your order.**

**\*\*\*\*\* Mike Carubia is available for Clinics & Performances on all Jazz Ensemble topics including the "Thad Jones Style" \*\*\*\*\***

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





8

FL.

SOP. 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

GR.

ELEC. PNO.

BASS

DR.

17 18 19 20 21 22 23 24

Chord symbols for Guitar and Bass:

- 17: Cm7
- 18: A7, D7#9, Gm7
- 19: Cm7
- 20: C9
- 21: F6, Dm7, Gm7
- 22: Cm7, Eb, Bbm6, F6
- 23: Dm7b5, G7#5
- 24: Dm7b5, G7#5

FL.

SOP. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

(MUTE OUT)

SOLO AS WEITZEN OR AO LIS  
(HARMON)

(MUTE OUT)

(MUTE OUT)

Chord progression:  $B^b9$ ,  $A7^{\#9}$ ,  $Dm7$ ,  $E^b7_{605}$ ,  $A^b6$ ,  $F7^{\#5}$ ,  $B^bM7$ ,  $E^b7$ ,  $A^bMm7$ , OPEN

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRE.

ELEC. PNO.

BASS

DR.

Chord progression:  $Cm7$ ,  $A^b9$ ,  $G7^{\#9}$ ,  $Cm7$ ,  $D^b7_{605}$ ,  $D^b9$ ,  $G^b6$ ,  $E^b7^{\#5}$ ,  $A^bM7$ ,  $D^b7$ ,  $G^bMm7$ ,  $E^bM7$ ,  $E^b7^{\#5}$

AS IS OR AO LIS FILLS

FL.

SOP. 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

GR.

ELEC. PNO.

BASS

DR.

33 34 35 36 37 38 39 40

AP<sup>b</sup>M7 D<sup>9</sup>b<sup>9</sup> F<sup>M</sup>7<sup>b</sup>5 B<sup>b</sup>7<sup>#9</sup> Eb<sup>M</sup>M7 D<sup>b</sup>9 Cm7 F<sup>M</sup>7 m<sup>b</sup>B<sup>b</sup>13(9) Eb<sup>M</sup>M7 Eb<sup>6</sup> F<sup>dim</sup> Eb

OPEN

OPEN

OPEN

OPEN

2

2

2

E

FL.

SOP. 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.

ELEC. PNO.

BASS

DR.

SOLO AS WRITTEN OR AD LIB

D7 G7#5 Cm Eb6 AbMaj7 F#7 Eb6

41 42 43 44 45 46 47 48

FL. F

49 50 51 52 53 54 55 56

SOP. 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

Grp.

ELEC. PNO.

BASS

Dr.

49 50 51 52 53 54 55 56

$A^b M7$   $D^b 9$   $G^b M A7$   $E^b M7$   $C7^b 9$   $F9^b 5$   $F7^b 9$   $B^b 9 5 0 5$   $B^b 9$

$A^b M7$   $D^b 9$   $G^b M A7$   $E^b M7$   $C7^b 9$   $F9^b 5$   $F7^b 9$   $B^b 9 5 0 5$   $B^b 9$

$R$   $R$   $R$   $R$



FL.

SOP. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

ELEC. PNO.

BASS

DR.

57 58 59 60 61 62 63 64

Chord progression: Cm7, A9, G7#5 Cm7, Db7sus, Db9, Gb6, Eb7#5, Ab7, Db9, Gbmaj7, Gbmaj7, Eb7#5

Rehearsal marks: 2

Fl.

SOP. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

ELEC. PNO.

BASS

Dr.

65 66 67 68 69 70 71 72

HARMON

AbM7 D7b5 F#M7b5 Bb7#9 EbMaj7 Db9 Cm7 Gb7 F#M7 Bb9 E7#9 EbMaj7 Eb#5 Eb6 EbMaj7

1 LEAD OVER SAXES

FL.

SOP. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

LEAD OVER SAXES

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

ELEC. PNO.

BASS

DR.

73 74 75 76 77 78 79 80 81 82

SOLO AS WRITTEN BY AD LIS

72 74 75 76 77 78 79 80 81 82

$\neq 8^b6$   $E7^{sus}$   $B^b9$   $A^M7$   $E^b9$   $D^M9$   $A^b9$   $G^M9$   $m^M9$   $C^9sus$   $C7^b9$   $m^2$

$A^b6$   $A7^{\#9}$   $D7^{sus}$   $A^b9$   $G^M7$   $D^b9$   $C^M9$   $G^b9$   $F^M9$   $F9$   $B^b9sus$   $B^b7^b9$   $E7^{\#9}$   $E^bM^M7$

2 2 2