

(AS RECORDED BY THE THAD JONES/MEL LEWIS JAZZ ORCHESTRA
ON THE "NEW LIFE" ALBUM - A&M (HORIZON) #SP-707)

CHERRY JUICE

FAST SWING - GRADE 6 - PLAYING TIME 5:45

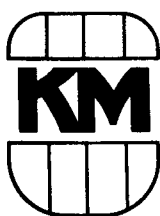
composed & arranged
for full jazz ensemble
by Thad Jones

the Thad Jones series



INSTRUMENTATION

Full Score
1st Bb Soprano Sax
2nd Bb Soprano Sax
2nd Eb Alto Sax
(2nd Soprano sub.)
1st Bb Tenor Sax
2nd Bb Tenor Sax
Eb Baritone Sax
1st Bb Trumpet
2nd Bb Trumpet
3rd Bb Trumpet
4th Bb Trumpet
Solo Flugelhorn
1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Drums
Piano
Bass



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Main & Grove Sts.
Delevan, New York 14042

Thad Jones

The Thad Jones/Mel Lewis Orchestra claims an integral place in the history of American jazz. First formed as a rehearsal band in 1965, the sidemen included many big-name studio players who were looking for a creative outlet. No one really expected a band of such talented personalities to last for very long, given the economic hardships a big band faced in the 1960's and 1970's. But they triumphed and endured, and recorded several outstanding albums in the process:

LIVE AT THE VILLAGE VANGUARD (Solid State #18016)
MONDAY NIGHT (Solid State #18048)
CONSUMMATION (Blue Note #84346)
SUITE FOR POPS (A&M Horizon #SP-701)
POTPOURRI (Phila. #KZ-33152)
NEW LIFE (A&M Horizon #SP-707)

The band also won numerous jazz polls as the leading big jazz band throughout the 1970's. The great sidemen and soloists were always there, but the thing that really made the band rise above all the rest was Thad's magical writing -- it is a beautiful combination of contemporary jazz sounds and



popular, straightforward styles. A "virtuoso of surprise," one cannot anticipate the direction a Thad Jones chart will take. He writes unexpected, interesting counterlines and inventive sounds for each part, with a variety, individuality and excitement reminiscent of Ellington. His shout chorus is a phenomenon of dissonance, drive and lift which is totally unique in today's jazz band writing. Some prominent jazz educators have commented:

Thad's charts are excellent playing models, thoroughly challenging and creative. The music is fresh in harmonic structure and presents new contexts for soloing.

The more mature bands are challenged by the technical demands, and are inspired by the musical direction of Thad's music.

Young players turn on to the subtleties, the voicings and the harmonic movement while listening to the records makes them aware of articulation styles, so important in jazz.

The Thad Jones/Mel Lewis Orchestra presents a unique, fresh approach to the contemporary professional big band sound.

Thad's move to Europe late in the 1970's left drummer Mel Lewis to continue the fine Jazz Orchestra tradition. As for Thad, he continues to write for his new European big band -- the Thad

CHERRY JUICE

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FULL SCORE
GRADE 6
Playing Time 5:45

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

1st Sop
2nd Sop
Saxes
1st Tenor
2nd Tenor
Baritone
1st
2nd
3rd
4th
Trpts
1st
2nd
3rd
4th
Trbs
Flügelhorn
Drums
Piano
Bass

Cherry Juice



1st Sop
2nd Sop
Saxes
1st Tenor
2nd Tenor
Baritone
1st
2nd
3rd
4th
Trpts
1st
2nd
3rd
4th
Trbs
Flügelhorn
Drums
Piano
Bass

SOLO
GMI
WALK
GMI

TRUMPETS
TENSORS

END OF SOLO

A

Saxes

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Flügelhorn

Drums

Piano

Bass

LEAD

Chord progression: $Gm11$, $F13(\#11)$, $Bb7(\#9)$, $Eb7(\#9)$, $A_{m17}(bs)$, $D7(\#11)$



Saxes

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Flügelhorn

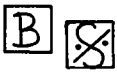
Drums

Piano

Bass

LEAD

Chord progression: $Gm11$, $F13(\#11)$, $Bb7(\#9)$, $Eb7(\#9)$, $D7(\#9)$, $Gm17$, $G7(b9)$



Saxes

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Flügelhorn

Drums

Piano

C7(#9) G7(#11) C7(#9) C7(#9) G7(#11) C7(#9) C7(#9) G7(#11) C7(#9) Am7(bs) D7(#9) GM11

Bass

C7(#9) G7(#11) C7(#9) C7(#9) G7(#11) C7(#9) C7(#9) G7(#11) C7(#9) Am7(bs) D7(#9) GM11



TO CODA



Saxes

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Flügelhorn

LEAD
mf

Drums

Piano

GM11 F13(#9) Eb7(#9) Eb7(#9) D7(#9) GM11 D7(#9) GM11

Bass

GM11 F13(#9) Eb7(#9) Eb7(#9) D7(#9) GM11 D7(#9) GM11

SOLO AD. LIB.
Am11

(Solo)
Solo Flügelhorn *Ami¹¹* *Gmi⁷* *C⁷* *F⁷* *Bmi⁷ (b5)* *E⁷*

Drums

Piano Bass *Gmi¹¹* *Fmi⁷* *Bb⁷* *Eb⁷* *Ami⁷ (b5)* *D⁷*



Solo Flügelhorn *Ami⁷* *Gmi⁷* *C⁷* *F⁷* *E⁷* *Ami⁷* *A⁷*

Drums

Piano Bass *Gmi⁷* *Fmi⁷* *Bb⁷* *Eb⁷* *D⁷* *Gmi⁷* *G⁷*



D

1st Sop *mf*

2nd Sop *mf*

1st Tenor *mf*

2nd Tenor *mf*

Baritone *mf*

Saxes

1st *mf*

2nd *mf*

3rd *mf*

4th *mf*

Trpts

2ND TIME ONLY

1st *mf*

2nd *mf*

3rd *mf*

4th *mf*

Trbs

2ND TIME ONLY

D

(Solo)
Flügelhorn *D+7(#9)* *D13(#11)* *C7(#11)* *B7(#11)* *E+7(#9)*

Drums

BRASS 2ND TIME ONLY

Piano *C+7(#9)* *C13(#11)* *Bb7(#11)* *A7(#11)* *D+7(#9)*

Bass *C+7(#9)* *C13(#11)* *Bb7(#11)* *A7(#11)* *D+7(#9)*

1. | 2.

Saxes

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Flügelhorn

Ami7 *Gmi7* *C7* *F7* *E+7(#9)* *Ami9* *Ami9* *E+7(#9)* *Ami9* **END OF SBL**

Drums

Piano

Gmi7 *Fmi7* *Bb7* *Eb7* *D+7(#9)* *Gmi9* *Gmi9* *D+7(#9)* *Gmi9*

Bass

Gmi7 *Fmi7* *Bb7* *Eb7* *D+7(#9)* *Gmi9* *Gmi9* *D+7(#9)* *Gmi9*

E

Saxes

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Flügelhorn

Drums

Piano

Gmi11 *Ab9(#11)* *Gmi7* *Gmi11* *Ab9(#11)* *Gmi7* *Fmi11* *Bb7* *Eb7(#11)* *D7(b9)*

Bass

Gmi7 *Fmi11* *Bb7* *Eb7(#11)* *D7(b9)*

F

SOLO - AD LIB
A_M1⁷

2nd Tenor: G_M1⁷ C⁷ F⁷ E⁷ A_M1⁷ A⁷

Drums

Piano Bass: *mf* G_M1⁷ F_M1⁷ B^b7 E^b7 D⁷ G_M1⁷ G⁷



2nd Tenor: D⁷ D⁷ C⁷ B_M1⁷ (b₉) E⁷

Drums

Piano Bass: C⁷ C⁷ B^b7 A_M1⁷ (b₉) D⁷



2nd Tenor: A_M1⁷ G_M1⁷ C⁷ F⁷ E⁷ A_M1⁷

Drums

Piano Bass: G_M1⁷ F_M1⁷ B^b7 E^b7 D⁷ G_M1⁷



G

2nd Tenor: A_M1⁷ G_M1⁷ C⁷(#9) F⁷(#9) B_M1⁷(b₉) E⁷(#9)

Trbs

1st: *mf* *fp*

2nd: *mf* *fp*

3rd: *mf* *fp*

4th: *mf* *fp*

Drums

Piano Bass: G_M1⁷ F_M1⁷ B^b7(#9) E^b7(#9) A_M1⁷(b₉) D⁷(#9)

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Saxes

1st
2nd
3rd
4th

Trpts

1st
2nd
3rd
4th

Trbs

Flügelhorn

Drums

Piano

Bass

Am11, Gm11, C7(#11), F7(#11), E7(#11), Am17, A7(#9)

H

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Saxes

1st
2nd
3rd
4th

Trpts

1st
2nd
3rd
4th

Trbs

Flügelhorn

Drums

Piano

Bass

D7(#11), A7(#9), D7(#9), A7(#9), D7(#11), C7(#11), Bm17(b5), E7(#9)

C7(#11), G7(#9), C7(#11), G7(#9), C7(#11), Bb9(#11), Am17(b5), D+7(#9)

C7(#11), G7(#9), C7(#11), G7(#9), C7(#11), Bb9(#11), Am17(b5), D+7(#9)

(OPT. 8th LOWER)

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Saxes

1st
2nd
3rd
4th

Trpts

1st
2nd
3rd
4th

Trbs

Flügelhorn

Drums

Piano

Bass

Chord symbols: A_{M1}^7 , G_{M1}^7 , C^7 , F^7 , E^7 , F_{M1}^7 , Bb^7 , Eb^7 , D^7 , G_{M1}^7

I

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Saxes

1st
2nd
3rd
4th

Trpts

1st
2nd
3rd
4th

Trbs

Flügelhorn

Drums

Piano

Bass

Chord symbols: G^7 , A^7 , A_{M1}^7 , $Bb^7(b9)$, Eb^7 , D_{M1}^7 , D^7 , C_{M1}^7 , C_{M1}^7 , B_{M1}^7 , D^7 , A_{M1}^7 , G^7 , G^7 , $F^7(b9)$, $Eb^7(b9)$, Eb^7 , Eb^7 , F^7 , Bb^7 , Eb^7 , Eb^7 , $A_{M1}^7(b5)$, $D^7(b9)$

L

Saxes

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Flügelhorn

Drums

Piano

Bass

Chord progression: Gm17 Dm7(b9) Eb7 Cb Bb9(11) A+7(b9) D7(11) Gm17 Fm17 Bb+7(11) E7(b9) Eb7(11) Am17(b5) D7(11) Fm17 E+7(11) Eb7(11) D7(11) Ab9

M

Saxes

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Flügelhorn

Drums

Piano

Bass

Chord progression: Gm17 F7 Eb7 E7 Eb7(11) C7 F7 Eb7 Eb7 Dbo Eb° Am17(b5) D7

N

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Saxes

1st
2nd
3rd
4th

Trpts

1st
2nd
3rd
4th

Trbs

Flügelhorn

Drums

Piano

Bass

Chord progression for Piano and Bass:
 GM7 A7(#9) D7(#9) GM7 GM7 GM7 FM7 Eb7 Eb Eb7 Eb7 D7(#9) GM7 G7 A7 Dm7 G7
 GM7 A7(#9) D7(#9) GM7 GM7 GM7 FM7 Eb7 Eb Eb7 Eb7 D7(#9) GM7 G7 A7 Dm7 G7

O

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Saxes

1st
2nd
3rd
4th

Trpts

1st
2nd
3rd
4th

Trbs

Flügelhorn

Drums

Piano

Bass

Chord progression for Piano and Bass:
 C7 F7 E7 A7 D7 G7 C7(#9) Eb7 FM7 Bb A7(#9) D7(#9)
 C7 F7 E7 A7 D7 G7 C7(#9) Eb7 FM7 Bb A7(#9) D7(#9)

P

Saxes

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Flügelhorn

Drums

Piano

Gm17 A7(b9) D7 Gm17 A7(b9) D7 Gm1(MA7) Fm17 Bb7 Eb7(b9) Am17(b5) D7 Gm17 Bb9 Am17 Ab9

Bass

Gm17 A7(b9) D7 Gm17 A7(b9) D7 Gm1(MA7) Fm17 Bb7 Eb7(b9) Am17(b5) D7 Gm17 Bb9 Am17 Ab9

Q

Saxes

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Flügelhorn

Drums

Piano

Gm11 Bb9 A7(b9) D7(b9) Gm17 Fm17 Bb7 Eb7(b11) Am17(b5) D7(b9)

Bass

R

Saxes

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Flügelhorn

Drums

Piano

Bass



S

Drums

Piano

Bass



D.S. AL

Saxes

1st Sop
2nd Sop
1st Tenor
2nd Tenor
Baritone

Drums

Piano

Bass

CODA

1st Sop

2nd Sop

1st Tenor

2nd Tenor

Baritone

Saxes

1st

2nd

3rd

4th

Trpts

CODA

1st

2nd

3rd

4th

Trbs

Flügelhorn

Drums

Piano

Bass

Soli

a2

Soli

FILL

Gmi7 Eb9(#11)

Cm7 G7(#9) Gb7(b9)



1st Sop

2nd Sop

1st Tenor

2nd Tenor

Baritone

Saxes

1st

2nd

3rd

4th

Trpts

1st

2nd

3rd

4th

Trbs

Flügelhorn

Drums

Piano

Bass

SHORT HOLDS

SHORT HOLDS

Fm7 E7 Eb7 D7 Ab G7 Cm7 Gb7(b9) G7(#9)

F#m7 Eb7(b9) Bb7(b9)

Eb7(#11) Ab7(#11)

Gm7

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CHERRY JUICE

1ST B^b SOPRANO SAX

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

The musical score is written for 1st Bb Soprano Saxophone in 4/4 time, marked 'FAST SWING' with a tempo of 224. It consists of 16 measures across 10 staves. The key signature has one flat (Bb). The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 15 is marked with a diamond symbol. The score is divided into sections A, B, and C. Section A starts at measure 3, Section B at measure 5, and Section C at measure 11. Section D is a short phrase at the end of the piece. The piece concludes with a double bar line.

1ST B^b SOPRANO SAX

2.

CHERRY JUICE

Two staves of musical notation. The first staff contains a whole note chord and a melodic line starting with a quarter rest, followed by eighth notes. The second staff continues the melodic line with eighth notes and quarter notes, featuring slurs and accents.

Two staves of musical notation. The first staff shows a melodic line with a slur and a first ending bracket labeled '1.'. The second staff shows a second ending bracket labeled '2.' leading to a whole note chord. A box containing the letter 'E' is positioned below the first staff.

Two staves of musical notation. The first staff begins with a dynamic marking of *ff* and features a slur over a melodic line with accents (^) and slurs. The second staff continues the melodic line with slurs and accents.

A single staff of musical notation for Tenor Saxophone. It contains a whole rest for the entire measure. A box containing the letter 'F' is to the left, and the number '24' is centered above the staff. The word '(TENOR)' is written below the staff.

A single staff of musical notation for Tenor Saxophone. It contains a whole rest for the first part of the measure, followed by a quarter note and a half note with an accent (^). A dynamic marking of *f* is below the quarter note. A box containing the letter 'G' is to the left, and the number '15' is centered above the staff. The word '(TENOR)' is written below the staff.

Two staves of musical notation. The first staff shows a melodic line with slurs and accents (^). The second staff continues the melodic line with slurs and accents, ending with a half note and a slur. A box containing the letter 'H' is to the left of the first staff.

A single staff of musical notation for Tenor Saxophone. It contains a whole rest for the entire measure. A box containing the letter 'H' is to the left, and the number '8' is centered above the staff. The word '(TENOR)' is written below the staff.

I

First staff of music, starting with a square box containing the letter 'I'. It begins with a dynamic marking 'f' and contains several measures of music with accents and slurs.

Second staff of music, continuing the piece with various rhythmic patterns and slurs.

J

Third staff of music, starting with a square box containing the letter 'J'. It features a series of eighth notes with accents and slurs.

Fourth staff of music, continuing the melodic line with accents and slurs.

K

Fifth staff of music, starting with a square box containing the letter 'K'. It includes a dynamic marking 'ff' and features triplet markings over the final two measures.

Sixth staff of music, continuing the piece with slurs and accents.

L

Seventh staff of music, starting with a square box containing the letter 'L'. It contains several measures with slurs and accents.

Eighth staff of music, featuring triplet markings and slurs.

M

Ninth staff of music, starting with a square box containing the letter 'M'. It includes a dynamic marking 'f' and a 'SOLI' instruction above the first measure.

Tenth staff of music, continuing the piece with slurs and triplet markings.

N

Eleventh staff of music, starting with a square box containing the letter 'N'. It features slurs and triplet markings.

Twelfth staff of music, concluding the piece with slurs and triplet markings.



Musical staff with notes, slurs, and triplets.



Musical staff with notes, slurs, and triplets.

Musical staff with notes and slurs.

Musical staff with notes, slurs, and triplets.



ENS.

Musical staff with notes, slurs, and accents.

Musical staff with notes, slurs, and accents.



Musical staff with notes, slurs, and accents.

Musical staff with notes, slurs, and accents.



(PIANO)

14

JUMP

D.S. AL

Musical staff with notes, slurs, and accents.

CODA

Musical staff with notes, slurs, and accents.

Musical staff with notes, slurs, and accents.

SHORT HOLDS

Musical staff with notes, slurs, and accents.

CHERRY JUICE

2ND B^b SOPRANO SAX

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

The musical score is written for a 2nd B^b Soprano Saxophone in 4/4 time. It begins with a dynamic marking of *ff* (fortissimo) and a tempo of 224 beats per minute. The score consists of ten staves of music. The first staff contains the initial melodic line with various ornaments and slurs. The second staff includes a boxed section labeled 'A'. The third staff starts with a dynamic marking of *f* (forte) and features a boxed section labeled 'B' with a double slash symbol. The fourth and fifth staves continue the melodic development. The sixth staff has a boxed section labeled 'C'. The seventh staff includes a measure with a circled '15' and a double bar line. The eighth staff is a boxed section labeled 'D'. The final staff concludes with a dynamic marking of *mf* (mezzo-forte).

Musical staff with notes and rests. A slur covers a group of notes. A sharp sign (#) is present.

Musical staff with notes and rests. A slur covers a group of notes. A flat sign (b) is present.

Musical staff with notes and rests. A slur covers a group of notes. First and second endings are indicated with '1.' and '2.'.

Musical staff with notes and rests. A slur covers a group of notes. A sharp sign (#) is present.

Musical staff with notes and rests. A slur covers a group of notes. A sharp sign (#) is present.

Musical staff with notes and rests. A slur covers a group of notes. A sharp sign (#) is present.

Musical staff with notes and rests. A slur covers a group of notes. A sharp sign (#) is present.

Musical staff with notes and rests. A slur covers a group of notes. A sharp sign (#) is present.

Musical staff with notes and rests. A slur covers a group of notes. A sharp sign (#) is present.

Musical staff with notes and rests. A slur covers a group of notes. A sharp sign (#) is present.

Musical staff with notes and rests. A slur covers a group of notes. A sharp sign (#) is present.

I

Section I, measures 1-4. The first staff begins with a dynamic marking of *f*. The music consists of eighth and sixteenth notes with various accents and slurs.

J

Section J, measures 5-8. The music continues with eighth and sixteenth notes, including slurs and accents.

K

Section K, measures 9-12. The first staff of this section starts with a dynamic marking of *ff*. It features eighth notes and triplets.

L

Section L, measures 13-16. The music includes eighth notes, slurs, and a triplet in the final measure.

M

Section M, measures 17-20. The first staff begins with the instruction *SOLI* and a dynamic marking of *f*. The music is characterized by slurs and triplets.

N

Section N, measures 21-24. The music continues with eighth notes, slurs, and triplets.

Q

P

Q

ENS.

R

S

(PIANO)

14

D.S. AL

CODA

SHORT HOLDS

CHERRY JUICE

2ND E^b ALTO SAX
(SUBSTITUTE PART FOR
2ND SOPRANO SAX)

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

The musical score is written for a 2nd E^b Alto Saxophone. It consists of ten staves of music in 4/4 time, with a tempo of 224 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a fortissimo (ff) dynamic. The second staff contains a measure with a '5' above it, indicating a five-measure rest. The third staff starts with a fortissimo (f) dynamic and includes a boxed 'A' section. The fourth staff continues the melodic line. The fifth staff includes a boxed 'B' section with a double bar line and repeat sign. The sixth staff continues the melodic line. The seventh staff includes a boxed 'C' section. The eighth staff includes a boxed 'D' section and a measure with a '15' above it, indicating a fifteen-measure rest. The ninth staff continues the melodic line. The tenth staff ends with a mezzo-forte (mf) dynamic. The score is marked with various dynamics including ff, f, and mf.

2ND Eb ALTO SAX
(Sub. FOR 2ND Bb Sop. SAX)

2.

CHERRY JUICE

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a whole rest, followed by a series of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The notes are beamed together and have a slur above them. There are dynamic markings *f* and *ff* and a fermata over the final note.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The notes are beamed together and have a slur above them. There are dynamic markings *f* and *ff*.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The notes are beamed together and have a slur above them. There are dynamic markings *f* and *ff*. The staff ends with a first and second ending bracket.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The notes are beamed together and have a slur above them. There are dynamic markings *f* and *ff*. A box labeled 'E' is placed to the left of the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The notes are beamed together and have a slur above them. There are dynamic markings *f* and *ff*. A box labeled 'F' is placed to the left of the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The notes are beamed together and have a slur above them. There are dynamic markings *f* and *ff*. A box labeled 'G' is placed to the left of the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The notes are beamed together and have a slur above them. There are dynamic markings *f* and *ff*. A box labeled 'H' is placed to the left of the staff.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The notes are beamed together and have a slur above them. There are dynamic markings *f* and *ff*. A box labeled 'I' is placed to the left of the staff.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The notes are beamed together and have a slur above them. There are dynamic markings *f* and *ff*. A box labeled 'J' is placed to the left of the staff.

Musical staff 10: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The notes are beamed together and have a slur above them. There are dynamic markings *f* and *ff*. A box labeled 'K' is placed to the left of the staff.

Musical staff 11: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The notes are beamed together and have a slur above them. There are dynamic markings *f* and *ff*. A box labeled 'L' is placed to the left of the staff.

Musical score for 2nd Eb Alto Saxophone, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *ff* (fortissimo). Performance markings include accents (^), slurs, and breath marks (z). Measure numbers 1 through 12 are indicated in boxes at the start of each line. Measure 7 includes the instruction "SOLO".

CHERRY JUICE

1ST B \flat TENOR SAX

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING $\text{♩} = 224$

The musical score is written for a 1st B \flat Tenor Saxophone in 4/4 time. It begins with a dynamic marking of *ff* (fortissimo) and a tempo of 224 beats per minute. The score consists of 16 measures across eight staves. The first staff contains measures 1-4, the second staff measures 5-8, the third staff measures 9-12, the fourth staff measures 13-16, and the fifth staff contains measures 17-20. The score includes various musical notations such as slurs, accents, and dynamic markings. Section markers A, B, C, and D are placed at the beginning of measures 9, 13, 17, and 21 respectively. A measure rest for 5 measures is indicated in measure 8, and a measure rest for 15 measures is indicated in measure 20. The score concludes with a dynamic marking of *mf* (mezzo-forte) in measure 21.

1ST B^b TENOR SAX

2

CHERRY JUICE

I

f

Continuation of musical staff I, featuring eighth notes and quarter notes with accents and slurs.

J

Continuation of musical staff J, featuring eighth notes and quarter notes with accents and slurs.

Continuation of musical staff J, featuring eighth notes and quarter notes with accents and slurs.

K

ff

Continuation of musical staff K, featuring eighth notes with accents and slurs, ending with a triplet.

L

Continuation of musical staff L, featuring eighth notes with accents and slurs.

Continuation of musical staff L, featuring eighth notes with accents and slurs, ending with a triplet.

M

SOLI

f

Continuation of musical staff M, featuring eighth notes with accents and slurs, ending with a triplet.

N

Continuation of musical staff N, featuring eighth notes with accents and slurs.

Continuation of musical staff N, featuring eighth notes with accents and slurs, ending with a triplet.

O

P

Q

ENS.

R

S

(PIANO)

14

D.S. AL

CODA

SHORT HOLDS

2ND B^b TENOR SAX
FAST SWING ♩ = 224

CHERRY JUICE

COMPOSED AND ARRANGED BY
THAD JONES

The musical score is written for a 2nd Bb Tenor Saxophone in 4/4 time, with a tempo of 224 beats per minute. It consists of ten staves of music. The first staff begins with a fortissimo (ff) dynamic and features a melodic line with various ornaments and a triplet. The second staff includes a first ending bracket labeled 'A'. The third staff starts with a forte (f) dynamic and contains a second ending bracket labeled 'A'. The fourth staff continues the melodic development. The fifth staff begins a section marked 'B' with a double bar line and a repeat sign. The sixth and seventh staves continue this section. The eighth staff features a section marked 'C' and a measure with a fermata and the number '15'. The ninth staff includes a section marked 'D' and a mezzo-forte (mf) dynamic. The final staff concludes with two endings, labeled '1.' and '2.', leading to a double bar line.

This musical score is for the 2nd B \flat Tenor Saxophone part, page 3 of the piece 'Cherry Juice'. The score is written in treble clef with a key signature of one flat (B \flat). It consists of 12 staves of music. The notation includes various rhythmic values, slurs, accents, and dynamic markings. Key features include:

- Staff 1:** Starts with a series of eighth notes, followed by a quarter rest and a half note. A box labeled 'J' is placed below the first measure of the second staff.
- Staff 2:** Continues the melodic line with eighth and quarter notes.
- Staff 3:** Features a quarter rest followed by eighth notes. A box labeled 'K' is placed below the first measure.
- Staff 4:** Includes a fortissimo (*ff*) dynamic marking and a triplet of eighth notes.
- Staff 5:** Continues the melodic development with slurs and accents.
- Staff 6:** Features a box labeled 'L' and a triplet of eighth notes.
- Staff 7:** Includes a box labeled 'M' and a *sol* (solo) marking.
- Staff 8:** Features a fortissimo (*f*) dynamic marking and a triplet of eighth notes.
- Staff 9:** Includes a box labeled 'N' and a triplet of eighth notes.
- Staff 10:** Continues the melodic line with slurs and accents.
- Staff 11:** Features a triplet of eighth notes and a final triplet of eighth notes.

0

P

Q ENS.

ff

R

S (PIANO) 14 D.S. AL

CODA

f

SHORT HOLDS

CHERRY JUICE

E^b BARITONE SAX

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

ff

A

f

B

2

C

15

D

mf

E^b BARITONE SAX

CHERRY JUICE

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with a slur over the first four measures and a fermata over the fifth measure.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with slurs over groups of notes.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with slurs and a first/second ending bracket.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with slurs, accents (^), and a fortissimo (ff) dynamic marking.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with slurs, accents (^), and a fermata.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with slurs, accents (^), and a fermata. A box labeled 'E' is positioned above the first measure.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with slurs, accents (^), and a fermata. A box labeled 'F' is positioned above the first measure, and the text '(TENOR) 24' is written below the staff.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with slurs, accents (^), and a fortissimo (f) dynamic marking. A box labeled 'G' is positioned above the first measure, and the text '(TENOR) 15' is written below the staff.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with slurs, accents (^), and a fermata. A box labeled 'H' is positioned above the first measure.

Musical staff 10: Treble clef, key signature of one sharp (F#). The staff contains a series of notes with slurs, accents (^), and a fermata. A box labeled 'H' is positioned above the first measure, and the text '(TENOR) 8' is written below the staff.

I

J

K

L

M

N

O

P

Q ENS.

R

S (PIANO) 14

CODA

SHORT HOLDS

1ST B^b TRUMPET

CHERRY JUICE

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

The musical score is written for a 1st Bb Trumpet in 4/4 time, marked 'FAST SWING' with a tempo of ♩ = 224. The key signature has one flat (Bb). The score consists of ten staves of music. The first staff begins with a fortissimo (ff) dynamic and features eighth-note patterns with accents. The second staff includes a first ending bracket labeled 'A' with a measure rest of 4. The third staff has a measure rest of 2 and a second ending bracket labeled '3'. The fourth staff has a measure rest of 2. The fifth staff begins with a first ending bracket labeled 'B' with a measure rest of 4, followed by eighth-note patterns. The sixth staff has a measure rest of 2. The seventh staff includes a first ending bracket labeled 'C' with a measure rest of 15, a section for '(Solo FLUGELHORN)' with a measure rest of 2, and a section labeled 'D' with a measure rest of 2 and '2ND TIME ONLY' above it. The eighth staff has a measure rest of 7 and a first ending bracket labeled '1.'. The ninth staff has a measure rest of 7 and a first ending bracket labeled '2.'. The tenth staff begins with a fortissimo (ff) dynamic and includes a first ending bracket labeled 'F' with a measure rest of 24, which is also labeled '(TENOR)'.

1ST B \flat TRUMPET

2.

CHERRY JUICE

G (TENOR) 8 *f*

H 2

I (TENOR) 8

J

K *ff* UNIS.

L 2

M 7 **N** 8

Q

P

Q

R

S

16

D.S. AL ♩

CODA

3

SHORT HOLDS

2ND B^b TRUMPET

CHERRY JUICE

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

The musical score is written for a 2nd Bb Trumpet part in 4/4 time, marked 'FAST SWING' with a tempo of 224 beats per minute. The key signature has one flat (Bb). The score consists of ten staves of music. It begins with a dynamic marking of *ff* (fortissimo) and includes various articulations such as accents and slurs. The score is divided into sections labeled A, B, C, D, E, and F. Section A (measures 1-4) includes a first ending (marked '4') and a second ending (marked '2' and '3'). Section B (measures 5-8) includes a first ending (marked '2') and a second ending (marked '2'). Section C (measures 9-15) includes a first ending (marked '15') and a second ending (marked '2'). Section D (measures 16-18) includes a first ending (marked '2') and a second ending (marked '2'). Section E (measures 19-23) includes a first ending (marked '1.') and a second ending (marked '2.'). Section F (measures 24-24) is a final ending marked '(TENOR) 24'. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The score concludes with a double bar line and a final dynamic marking of *ff*.

2ND B♭ TRUMPET

2.

CHERRY JUICE

G 8 *f*

H 2

(TENOR) 8

I *f*

J

K *ff*

L LEAD

2

M 7 **N** 8

Q

f

5

P

f

4

f

Q NO LEAD

ff

R

S

16

D.S. AL

CODA

3

SHORT HOLDS

3RD B^b TRUMPET

CHERRY JUICE

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

The musical score is written for a 3rd B^b Trumpet in 4/4 time, marked "FAST SWING" with a tempo of ♩ = 224. The key signature has one flat (B^b). The score consists of ten staves of music, including various musical notations such as dynamics (ff, f, mf), articulation (accents, slurs), and performance instructions like "SOLO FLUGELHORN" and "2ND TIME ONLY".

Key features of the score include:

- Staff 1:** Starts with a fortissimo (ff) dynamic and a 7-measure rest.
- Staff 2:** Contains a 4-measure rest and a first ending bracket labeled **A**.
- Staff 3:** Features a 2-measure rest and a 3-measure rest.
- Staff 4:** Includes a 2-measure rest and a first ending bracket labeled **B**.
- Staff 5:** Contains a 2-measure rest.
- Staff 6:** Includes a first ending bracket labeled **C** and a "SOLO FLUGELHORN" instruction with a 15-measure rest.
- Staff 7:** Features a 2-measure rest and a "2ND TIME ONLY" instruction.
- Staff 8:** Includes a 7-measure rest and a first ending bracket labeled **E**.
- Staff 9:** Contains a first ending bracket labeled **F** and a 24-measure rest.
- Staff 10:** Ends with a 24-measure rest.

G (TENOR) 8

H

(TENOR) 8

I

J

K

ff

OPT BUA LOWER

L

2

M 7 **N** 8

0

P

f

5

f

Q

ff

3

R

S

16

D.S. AL

CODA

CHERRY JUICE

4TH B^b TRUMPET

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

The musical score is written for a 4th Bb Trumpet part in 4/4 time, marked 'FAST SWING' with a tempo of 224. The score consists of 24 measures, divided into sections A through F. Section A (measures 1-4) starts with a fortissimo (ff) dynamic. Section B (measures 5-8) includes a first ending (B) and a second ending (B) marked with a double bar line and a repeat sign. Section C (measures 9-12) features a solo for the flugelhorn (measures 11-12) and a first ending (C). Section D (measures 13-16) includes a first ending (D) and a second ending (D) marked '2ND TIME ONLY'. Section E (measures 17-20) includes a first ending (E) and a second ending (E). Section F (measures 21-24) is marked '(TENOR)' and ends with a fortissimo (ff) dynamic. The score includes various dynamics (ff, f, mf), accents (^), and articulation marks (trills, slurs). A handwritten 'lead' is written above measure 13.

G 8

f

H 2

(TENOR) 8

I

f

J

K

ff

OPT. BVA LOWER

L

2

M 7 **N** 8

0

P

f

5

3

Q

f

ff

R

S

16

D.S. AL

CODA

SHORT HOLDS

CHERRY JUICE

SOLO FLUGELHORN (THAD)

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

8 (PIANO) 8.

A SAXES LEAD (PLAY) mf

6 3 mf

B SAXES

PLAY mf

C SOLO - AD LIB. Am11 Gm17 C7 F7

Bm17(b5) E7 Am17 Gm17 C7

F7 E7 Am17 A7 **D** D+7(#9)

D+7(#9) D13(#11) C7(#11) B7(#11) E+7(#9)

Am17 Gm17 C7 F7

E+7(#9) Am19 1 Am19 E+7(#9) 2 Am19 END OF SOLO

FLUGEL HORN (THAD)

2.

CHERRY JUICE

E (ENS.) 8 **F** (TENOR) 24

G (TENOR) 16 **H** (ENS.) 8 (TENOR) 8

I (ENS.) 8 **J** 8 **K** 8

L 8 **M** (SAXES) 8 **N** 8

O 8 **P** 8 **Q** (ENS.) 8

R 8 **S** (PIANO) 14

SAXES D.S. AL

CODA

(ENS.) 8 SHORT HOLDS

CHERRY JUICE

COMPOSED AND ARRANGED BY
THAD JONES

1ST TROMBONE

FAST SWING ♩ = 224

The musical score is written for a 1st Trombone in 4/4 time, featuring a fast swing tempo of 224 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into several sections:

- Section A:** Starts with a dynamic marking of *ff*. It includes a 4-measure rest and a 3-measure rest.
- Section B:** Starts with a dynamic marking of *f*. It includes a 3-measure rest.
- Section C:** Starts with a dynamic marking of *mf*. It includes a 15-measure rest labeled "(SOLO FLUGELHORN)".
- Section D:** Starts with a dynamic marking of *mf*. It includes a 2-measure rest and is marked "2ND TIME ONLY".
- Section E:** Starts with a dynamic marking of *f*. It includes a 7-measure rest and a first ending bracket.
- Section F:** Starts with a dynamic marking of *ff*. It includes a 24-measure rest labeled "(TENOR)".

The score contains various musical notations including slurs, accents, and dynamic markings. The piece concludes with a double bar line.

G

mf *fp* *f*

H

f (TENOR) 8

I

f *f*

J

f *f*

K

ff *ff*

L

f *f*

Musical staff with notes and accents. The notes are quarter notes with accents (^) and some have slurs. The key signature has two flats.

M 7 N 8

Musical staff with rests and measure numbers 7 and 8. A box labeled 'M' is above measure 7 and a box labeled 'N' is above measure 8.

O 3

Musical staff with notes and accents. A box labeled 'O' is above measure 3. The notes are quarter notes with accents (^) and some have slurs.

P 3

Musical staff with notes and accents. A box labeled 'P' is above measure 3. The notes are quarter notes with accents (^) and some have slurs.

Q

Musical staff with notes and accents. A box labeled 'Q' is above measure 1. The notes are quarter notes with accents (^) and some have slurs.

ff

Musical staff with notes and accents. The notes are quarter notes with accents (^) and some have slurs. The dynamic marking 'ff' is above the first measure.

R

Musical staff with notes and accents. A box labeled 'R' is above measure 1. The notes are quarter notes with accents (^) and some have slurs.

Musical staff with notes and accents. The notes are quarter notes with accents (^) and some have slurs.

S 16 D.S. AL

Musical staff with rests and measure number 16. A box labeled 'S' is above measure 16. The dynamic marking 'D.S. AL' is to the right.

CODA

Musical staff with notes and accents. The notes are quarter notes with accents (^) and some have slurs.

Musical staff with notes and accents. The notes are quarter notes with accents (^) and some have slurs.

SHORT HOLDS

Musical staff with notes and accents. The notes are quarter notes with accents (^) and some have slurs.

CHERRY JUICE

2ND TROMBONE

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

The musical score is written for a 2nd Trombone in 4/4 time, with a tempo of 224 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music, each with various dynamics and articulations. The first staff begins with a fortissimo (ff) dynamic and features eighth notes with accents. The second staff includes a four-measure rest. The third staff is marked with a boxed 'A' and contains a three-measure rest. The fourth staff has a three-measure rest. The fifth staff is marked with a boxed 'B' and starts with a forte (f) dynamic. The sixth staff has a three-measure rest. The seventh staff is marked with a boxed 'C' and includes a section for 'SOLO FLUGELHORN' (15 measures) and a section for '2ND TIME ONLY' (2 measures). The eighth staff has a seven-measure rest. The ninth staff is marked with a boxed 'E' and features a forte (f) dynamic. The tenth staff is marked with a boxed 'F' and includes a section for '(TENOR)' (24 measures) and a fortissimo (ff) dynamic. The score concludes with a double bar line and repeat dots.

G

mf fp

H

fp f (TENOR) 8

I

f

J

K

ff

L

Musical staff with notes and slurs. Includes a circled section at the beginning.

M

N

Musical staff with rests and bar lines. Includes measure numbers 7 and 8.

O

Musical staff with notes and slurs. Includes a dynamic marking 'f'.

P

Musical staff with notes and slurs. Includes a dynamic marking 'f' and a triplet.

Q

Musical staff with notes and slurs.

ff

Musical staff with notes and slurs. Includes a dynamic marking 'ff'.

R

Musical staff with notes and slurs.

Musical staff with notes and slurs.

S

16

D.S. AL

Musical staff with a long rest.

CODA

Musical staff with notes and slurs.

Musical staff with notes and slurs.

SHORT HOLDS

Musical staff with notes and slurs.

CHERRY JUICE

COMPOSED AND ARRANGED BY
THAD JONES

3RD TROMBONE

FAST SWING ♩ = 224

The musical score is written for a 3rd Trombone in 4/4 time, featuring a fast swing tempo of 224 beats per minute. The key signature has two flats (Bb and Eb). The score consists of ten staves of music, marked with various dynamics and articulations. Handwritten annotations include a circled 'B' with a star symbol, a circled '3' above a measure, and a circled '3' above another measure. Section markers A, B, C, D, E, and F are placed in boxes throughout the score. Measure numbers 15, 24, and 24 are also indicated. The piece concludes with a double bar line and repeat signs.

G

mf fp

fp

H

(TENOR) 8

I

f

J

f

K

ff

L

ff

Musical staff with notes and accents. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The staff contains several measures of music with accents (^) and slurs.

M

7 N 8

Musical staff with rests and measure numbers. The staff contains two measures of rests, with measure numbers 7 and 8 indicated above the staff.

O

3

Musical staff with notes and rests. The staff contains several measures of music with notes and rests, including a measure with a measure rest for 3 measures.

P

f

4

Musical staff with notes and rests. The staff contains several measures of music with notes and rests, including a measure with a measure rest for 4 measures. A dynamic marking of *f* is present.

Q

ff

Musical staff with notes and rests. The staff contains several measures of music with notes and rests, including a measure with a measure rest for 4 measures. A dynamic marking of *ff* is present.

Musical staff with notes and rests. The staff contains several measures of music with notes and rests.

R

Musical staff with notes and rests. The staff contains several measures of music with notes and rests.

Musical staff with notes and rests. The staff contains several measures of music with notes and rests.

S

16

D.S. AL

Musical staff with rests and measure number. The staff contains a measure rest for 16 measures. A dynamic marking of *D.S. AL* is present.

CODA

Musical staff with notes and rests. The staff contains several measures of music with notes and rests.

Musical staff with notes and rests. The staff contains several measures of music with notes and rests.

SHORT HOLDS

Musical staff with notes and rests. The staff contains several measures of music with notes and rests.

4TH TROMBONE

CHERRY JUICE

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

The musical score is written for a 4th Trombone in 4/4 time, with a tempo of 224 beats per minute. The key signature has one flat (Bb). The score consists of ten staves of music. It begins with a dynamic marking of *ff*. The first staff contains the initial melody. The second staff has a measure rest of 4 measures, followed by a dynamic marking of *f*. The third staff has a measure rest of 3 measures, followed by a dynamic marking of *mf*. The fourth staff has a measure rest of 3 measures, followed by a dynamic marking of *f*. The fifth staff has a measure rest of 3 measures, followed by a dynamic marking of *mf*. The sixth staff has a measure rest of 3 measures, followed by a dynamic marking of *f*. The seventh staff has a measure rest of 15 measures, labeled '(SOLO FLUGELHORN) 15'. The eighth staff has a measure rest of 2 measures, labeled '2', followed by a dynamic marking of *mf*. The ninth staff has a measure rest of 7 measures, followed by a dynamic marking of *f*. The tenth staff has a measure rest of 24 measures, labeled '(TENOR) 24'. The score includes various musical notations such as slurs, accents, and dynamic markings.

4TH TROMBONE

2.

CHERRY JUICE

G

First line of musical staff G, starting with a *mf* dynamic marking and ending with a *fp* dynamic marking. The staff contains a sequence of notes with accents (^) and slurs.

Second line of musical staff G, continuing the melodic line with accents (^) and slurs.

Third line of musical staff G, featuring a series of eighth notes with accents (^) and slurs.

H

First line of musical staff H, continuing the melodic line with accents (^) and slurs.

Second line of musical staff H, ending with a rest for 8 measures, labeled "(TENOR) 8".

I

First line of musical staff I, starting with a *f* dynamic marking and featuring a series of notes with accents (^) and slurs.

Second line of musical staff I, continuing the melodic line with accents (^) and slurs.

J

First line of musical staff J, continuing the melodic line with accents (^) and slurs.

Second line of musical staff J, continuing the melodic line with accents (^) and slurs.

K

First line of musical staff K, starting with a *ff* dynamic marking and featuring a series of notes with accents (^) and slurs.

Second line of musical staff K, continuing the melodic line with accents (^) and slurs.

L

First line of musical staff L, continuing the melodic line with accents (^) and slurs.

CHERRY JUICE

COMPOSED AND ARRANGED BY
THAD JONES

DRUMS

FAST SWING ♩ = 224

(PIANO SOLO)

A

B

C (FLUGELHORN SOLO)

D (SAXES)

2ND TIME ONLY

E (ENS.)

Musical notation for section E (ENS.), consisting of two staves. The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a bass line with eighth and sixteenth notes. A dynamic marking of *f* is present at the beginning.

F (TENOR)

Musical notation for section F (TENOR), consisting of three staves. The top staff shows a rhythmic pattern with slanted lines and a percentage sign (%). The bottom two staves show a similar rhythmic pattern. A dynamic marking of *mf* is present at the beginning. Measure numbers 4, 8, 12, 16, 20, and 24 are indicated above the staves.

G (TENOR)
(TBNS.)

Musical notation for section G (TENOR), consisting of two staves. The top staff contains a melodic line with eighth notes and accents. The bottom staff contains a rhythmic pattern with slanted lines and a percentage sign (%).

H (ENS.)

Musical notation for section H (ENS.), consisting of two staves. The top staff contains a melodic line with eighth notes and accents. The bottom staff contains a rhythmic pattern with slanted lines and a percentage sign (%). A dynamic marking of *f* is present at the beginning.

I (ENS.)

Musical notation for section I (ENS.), consisting of three staves. The top staff contains a melodic line with eighth notes and accents. The middle and bottom staves contain a rhythmic pattern with slanted lines and a percentage sign (%). A dynamic marking of *f* is present at the beginning. Section markers **J** and **K** are present. A 'FILL' instruction is written above the middle staff. A dynamic marking of *ff* is present at the bottom.

Staff 1: Musical notation with rhythmic patterns and accents (7) above notes.

Staff 2: Musical notation with rhythmic patterns and accents (7) above notes.

Staff 3: Musical notation with rhythmic patterns, accents, and a marking **M (SAXES)**. Includes a *mf* dynamic marking and measure numbers 4 and 8.

Staff 4: Musical notation with rhythmic patterns and measure numbers 4 and 8.

Staff 5: Musical notation with rhythmic patterns and measure numbers 4 and 8.

Staff 6: Musical notation with rhythmic patterns, accents, and measure numbers 4 and 8.

Staff 7: Musical notation with rhythmic patterns, accents, and measure numbers 4 and 8.

Staff 8: Musical notation with rhythmic patterns, accents, and a **ff** dynamic marking. Includes measure numbers 4 and 8.

Staff 9: Musical notation with rhythmic patterns and a **(PIANO)** marking. Includes a *mf* dynamic marking and measure numbers 4 and 8.

Staff 10: Musical notation with rhythmic patterns and a **16 D.S. AL** marking.

Staff 11: **CODA** section with **FILL**, **SHORT HOLDS**, and **Solo FILLS** markings. Includes a **Solo THROUGHOUT** marking.

CHERRY JUICE

COMPOSED AND ARRANGED BY
THAD JONES

PIANO

FAST SWING ♩ = 224

Handwritten notes above staff 1: E+7(#9) Eb7(#11) D7(#9) Eb7(#9) D7(b9) Db7(#9)

Handwritten notes above staff 2: D+7(#9) Db7(b9) C7(#9) E7(#11) Am7 D7(#9)

Handwritten notes below staff 2: SOLO GMI" (A) (B) OF SOLO

Section A (SAXES) mf

Handwritten notes above staff 3: F13(#11) Bb7(#9) Eb7(#11)

Handwritten notes above staff 4: Am7(b5) D7(#9) GMI" F13(#11) Bb7(#9)

Handwritten notes above staff 5: Eb7(#11) D7(#9) GMI7 G7(b9)

Section B

Handwritten notes above staff 6: C7(#9) G9(#11) C7(#9) C7(#9) G9(#11) C7(#9) C7(#9) G9(#11) C7(#9)

Handwritten notes above staff 7: Am7(b5) D+7(#9) GMI"

Handwritten notes above staff 8: F13(#11) Bb7(#9) Eb7(#11) D7(#9) GMI" D+7(#9)

Section C (FLÜGELHORN SOLO)

Handwritten notes above staff 9: GMI" FMI7 Bb7 Eb7

Handwritten notes above staff 10: Am7(b5) D7 GMI7 FMI7 Bb7

Handwritten musical score for piano, featuring ten staves of music with various chord notations and performance markings.

Staff 1: Chords: Eb7, D7, Gmi7, G7, **D** C+7(#9)

Staff 2: Chords: C13(#9), Bb7(#11), A7(#11), D7(#9), Gmi7, Fmi7, Bb7

Staff 3: Chords: Eb7, D+7(#9), Gmi9, 1. Gmi9 D+7(#9) 2. Gmi9

Staff 4: Chords: **E** (ENS.) Gmi11 Ab9(#11) Gmi7, Gmi11 Ab9(#11) Gmi7, Fmi11 Bb7, Eb7(#11), D7(b9) (#11), *f*

Staff 5: Chords: D7(b9) (#11), **E** (TENOR) Gmi7, Fmi7, Bb7

Staff 6: Chords: Eb7, D7, Gmi7, G7, C7, *mf*

Staff 7: Chords: C7, C7, Bb7, Ami7(b5), D7

Staff 8: Chords: Gmi7, Fmi7, Bb7, Eb7, D7, Gmi7

Staff 9: Chords: **G** (TENOR) Gmi7, Fmi7, Bb7(#9), Eb7(b9), Ami7(b5), D7(#9)

Staff 10: Chords: Gmi11, Fmi11 Bb7(#11), Eb7(#11), D7(#11), Gmi7, G+7(#9)

Staff 11: Chords: **H** (ENS.) C7(#11), C7(#11), G7(#9), C7(#11), G7(#9), C7(#11), Bb9(#11), Ami7(b5), D+7(#9), *f*

Staff 12: Chords: (TENOR) Gmi7, Fmi7, Bb7, Eb7, D7, Gmi7

I G⁷ A^{b9} A⁺⁷(#9) B^{MA7}(b5) Eb⁷ D^{MI7} D^{b9} C^{MI7} C^{bMA7} B^{bMI7} D⁷/_A A^{bMI7} G⁹ G^{b7} F⁺⁷(#9) B^{b7}

J G^{MI7} A^{b9} G^{MI7} C^{MI7} A⁺⁷ D⁺⁷(#9) G^{MI7} A^{b9} G^{MI7} F^{MI7} B⁷ B^{b7} B^{b7}

Eb⁷ B^{b7} F⁷ B^{b7} Eb⁹(#11) A^{MI7}(b5) D⁺⁷(#11) G^{b7}

K Eb⁷(sus) Eb⁷ B^{bMI7} Eb⁷ A^{MI7}(b5) D⁷ G^{MI7} G^{MI7} Eb^{MI7} D^{MI7} A^{b9} G⁷(b9)

C⁷(#11) C⁷(#9) Bb⁷(#11) Eb⁷(#11)

L Eb⁷(#11) E^{MA7} F⁷(#9) G^{b7} G^{MI7} D^{b7}(#9) G^{b7} C^b B^{b13}(#11) A⁺⁷(b9)

D⁷(#9) G^{MI7} F^{MI7} B^{b7}(#9) E⁷(#9) Eb⁷(#9) A^{MI7}(b5) D⁷(#9)

M (SAXES) F^{MA7} E⁺⁷(#9) Eb⁷(#11) D⁷(#9) A^{b9} G^{MI7}

G^{MI7} F⁷ B^{b7} E⁷ Eb⁷(#9) C⁷ F⁷ B^{b7} Eb⁷ D^{b0} B^{b0} A^{MI7}(b5) D⁷

N G^{MI7} A⁺⁷(#9) D⁷(#9) G^{MI7} G^{MI7} G^{bMI7} F^{MI7} B^{b7}

E^b B^{b7} Eb⁷(b9) D⁺⁷(b9) G^{MI7} G⁷ A⁷ D^{MI7} G⁷

O C⁷ F⁷ E⁷ A⁷ D⁷ G⁷ C⁷(#9)

C7(b9 #9 #11) Bb7 FMI7 Bb A7(#9 #11) D7(#9)

P GMI7 A+7(#9) D7 GMI7 A+7(#9) D7 GMI(MA7) FMI7 Bb7

Eb7(b9) AMI7(bs) D7 GMI7 Bb9 AMI7 Ab9

Q GMI" Bb9(#11) A+7(#9) D7(#9) GMI7 FMI7 Bb7

ff Eb7(#11) AMI7(bs) D+7(b9)

R GMI" Bb9(#11) A+7(#9) D7(#9) GMI7 FMI7 Bb7

Eb7(#11) D+7(#9) GMI7 EMI7 Eb7 D+7(#9) G7(b9)

S SOLO - AD LIB. C7 Bb7 AMI7(bs) D7

GMI7 FMI7 Bb7 Eb7 D7 GMI7 G7 D.S. AL END SOLO

CODA

GMI" Db9(#11) CMI7 G+7(#9) Gb7(b9)

FMI7 E7 Eb7 D7 Ab G7 CMI7 Gb7(b9 #9) F9(#11) Bb7(#9) Eb9(#11) Ab9(#11) GMI"

SHORT HOLDS

CHERRY JUICE

BASS

COMPOSED AND ARRANGED BY
THAD JONES

FAST SWING ♩ = 224

ff

WALK
GMI II (PIANO SOLO)

4

8

A (ENS.) mf
GMI II

F13(#11) Bb7(#9) Eb7(#11)

AM17(b5)

D7(#11)

GMI II

F13(#11) Bb7(#9)

Eb7(#11)

D7(#9)

GMI7

G7(b9)

B C7(#9) G9(#11) C7(#9) C7(#9) G9(#11) C7(#9) C7(#9) G9(#11) C7(#9)

f
AM17(b5)

D+7(#9)

GMI II

F13(#11) Bb7(#9) Eb7(#11)

D7(#9)

GMI II

D+7(#9)

C (FLUGEL HORN SOLO)
GMI II

FMI7 Bb7

Eb7

mf
AM17(b5)

D7

GMI7

FMI7 Bb7

D

E^b7 D7 G^M17 G7 C+7(#9)

C13(#9) B^b7(#11) A7(#11) D7(#9) G^M17 F^M17 B^b7

E^b7 D+7(#9) G^M19 1. G^M19 D+7(#9) 2. G^M19

E (ENS.) G^M17 F^M17 B^b7 E^b7(#11) D7(#11) D7(b9)

F (TENOR) G^M17 F^M17 B^b7

E^b7 D7 G^M17 G7 C7

C7 C7 B^b7 A^M17(b5) D7

G^M17 F^M17 B^b7 E^b7 D7 G^M17

G (TENOR) G^M17 F^M17 B^b7(#9) E^b7(b9) A^M17(b5) D7(#9)

G^M11 F^M11 B^b7(#9) E^b7(#11) D7(#11) G^M17 G+7(#9)

H (ENS.) C7(#11) C7(#11) G7(#9) C7(#11) G7(#9) C7(#11) B^b9(#11) A^M17(b5) D+7(#9)

(TENOR) G^M17 F^M17 B^b7 E^b7 D7 G^M17

I (ENS.)

Musical staff I (ENS.) in bass clef, 2/4 time. It begins with a dynamic marking *f*. The melody consists of eighth and quarter notes with various accidentals (flats, sharps, naturals) and accents (^). The staff ends with a double bar line.

Musical staff J in bass clef, 2/4 time. The melody continues with eighth and quarter notes, including a triplet of eighth notes. It ends with a double bar line.

J

Musical staff K in bass clef, 2/4 time. The melody continues with eighth and quarter notes, including a triplet of eighth notes. It ends with a double bar line.

Musical staff L in bass clef, 2/4 time. The melody continues with eighth and quarter notes, including a triplet of eighth notes. It ends with a double bar line.

K

Musical staff M (SAXES) in bass clef, 2/4 time. It begins with a dynamic marking *mf*. The melody continues with eighth and quarter notes, including a triplet of eighth notes. It ends with a double bar line.

L

Musical staff N in bass clef, 2/4 time. The melody continues with eighth and quarter notes, including a triplet of eighth notes. It ends with a double bar line.

Musical staff O in bass clef, 2/4 time. The melody continues with eighth and quarter notes, including a triplet of eighth notes. It ends with a double bar line.

M (SAXES)

Musical staff with chords in bass clef, 2/4 time. The staff contains a series of slanted lines representing chords. A dynamic marking *mf* is placed below the staff.

GMI7 F7 Bb7 E7 Eb7(#9) C7 F7 Bb7 Eb7 D° Bb° AMI7(b5) D7

N

Musical staff with chords in bass clef, 2/4 time. The staff contains a series of slanted lines representing chords.

GMI7 A+7(#9) D7(#9) GMI7 GMI7 GbMI7 FMI7 Bb7

Musical staff with chords in bass clef, 2/4 time. The staff contains a series of slanted lines representing chords.

Eb Bb7 Eb7(b9) D+7(b9) GMI7 G7 A7 DMI7 G7

O

Musical staff with chords in bass clef, 2/4 time. The staff contains a series of slanted lines representing chords.

C7 F7 E7 A7 D7 G7 C7(#9)

C7(b9) Bb7 Fm7 Bb A7(#9) D7(#9)

P (SAXES)

Gm7 A7(#9) D7 Gm7 A7(#9) D7 Gm7(ma7) Fm7 Bb7

Eb7(b9) Am7(bs) D7

Q (ENS.)

ff

R

mf

S (PIANO SOLO)

C7 Bb7

mf

Am7(bs) D7 Gm7 Fm7 Bb7

Eb7 D7 Gm7 G7 D.S. AL

CODA

SHORT HOLDS