

"CONSUMMATION"

COMPOSED + ARR.

by THAD JONES

CONDUCTOR'S GUIDE

SLOWLY (♩=60)

Handwritten musical score for "CONSUMMATION" in 4/4 time, marked "SLOWLY (♩=60)". The score is divided into sections A, B, C, and D. Section A is marked "SOLO (FL. HN.)" and "A TEMPO". The music features complex chord progressions and melodic lines for various instruments including Flute, Saxophone, Trumpet, Trombone, and Piano. Key annotations include "HNS.", "mf", "p", "TRB. CRSC.", and "HN.". The score includes numerous chord symbols such as Em7(b9), A, Gb9(sus.4), Gb9, G7(b9), F, Ab, Eb13(4), Eb7+, A7(b9), C7(b9), Db, G7(b9), Fm7 + W.W. (SAXES), E7(b9), Cm, Am(b9), D7(b9), D9, G7(b9), G7(b9), C7(4) + TRP., C7(b9) + TRB. (W.W.), F, A7(b9), Bb, Eb7(b9), Ab, C7(b9), Db, G7, F, Dm7, UNIS. (HN.), B, Ab7, Gm(b9), C7, F(sus.4), F, HNS., C, Bb, Am, F/A, Gm7, F, Eb7, Dm, F/C, Bm(b9), E7+, (TRB. CONT.), A, A(4), A, Em11 TRP., A, Adm, Db7+, Gb, G7+, C7(b9), TRB. CRSC., D, BR., F, Ab, Eb7, Eb7, Ab, C7(b9), Bb, Gm(b9), C7(b9), F, Eb, Dm, B, Ab, A, Gm(b9), C7(b9), HN., and a double bar line with a circled cross.

E F C(sus.4) F C(sus.4) 3-4 rpt. -

F PIANO SOLO W/ RHYTHM F A7+ Bb Eb7 Ad C7+ Db Gb7 Fm E7(#9) mp

Cm Am(D5) D7(#9) G7 C7(4) C7 **G** (SOLO CONTINUE) F A7+ mf SAXES

Bb Eb7(4) Eb7(#9) Ad C7+ Db Gb(4) Gb7 F Dm

B Ab7 G7+ C7+ Fm7 F6 G7/F F6 Bb Muted BRASS Am

Gm F Eb7 Dm F/C Bm(b5) E7+ A HN. A A

Em9 (rpt.) A Abm D7+ Gb G7+ C7(#9) D.S. al

CODA F C7(sus.4)/F F C7(sus.4)/F SLOWER HN. PIANO FILL

"CONSUMMATION"

1ST SAX, E^b ALTO (FLUTE)

by THAD JONES

SLOWLY

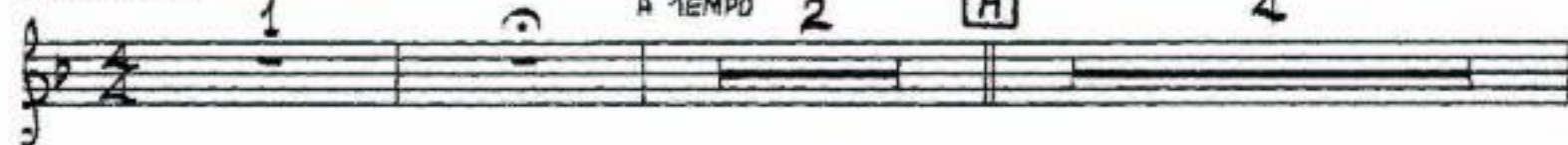
1

A TEMPO

2

A

4



The main musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with a slur over the first four measures, an accent (^) over the fifth measure, and a box containing the letter 'E' above the sixth measure. A triplet of eighth notes is marked with a '3' above it. The dynamic marking 'p' (piano) is placed below the staff. The second staff starts with a box containing the letter 'F' above the first measure, followed by a measure with a '3' above it. Above the staff, the text 'DOUBLE TEMPO FEEL' is written. The third measure of this staff has a box containing the letter 'G' above it. The dynamic marking 'mf' (mezzo-forte) is placed below the staff. The third staff continues the melodic line with a slur and an accent (^) over the fifth measure. The fourth staff features a slur over the first four measures, an accent (^) over the fifth measure, and a dynamic marking 'mf' below the staff. The fifth staff concludes with a slur over the first four measures, a triplet of eighth notes marked with a '3' above it, and the instruction 'D.S. al' (Da Capo) above the staff. The dynamic marking 'f' (forte) is placed below the staff.

The CODA section consists of a single staff of music. It begins with the word 'CODA' written above the staff. The first measure has a dynamic marking 'mf' below it. The second measure has a '1' above it. The third measure has a slur over it and a dynamic marking 'mf' below it. The fourth measure has a double bar line (||) above it, followed by the word 'SLOWER' above the staff. The fifth measure has a '1' above it. The sixth measure has a slur over it and a dynamic marking 'mf' below it. The staff ends with a double bar line.

"CONSUMMATION"

2ND SAX, E^b ALTO (CLARINET)

by THAD JONES

SLOWLY

A TEMPO

A

4

B^b CLARINET

ALTO SAX

mf

B

C (TO ALTO) 7

D

f

"CONSUMMATION"

1ST SAX, B^b TENOR (CLARINET)

by THAD JONES

SLOWLY

B^b CLAR. (OR TENOR BVA.)

1 A TEMPO 2 A 4

mf

3 B

C TO TENOR 7 D

f

E

3

F 8 DOUBLE TEMPO FEEL G

mf

3 D.S. al

3

CODA

mf

SLOWER

1 2

"CONSUMMATION"

2ND SAX, B^b TENOR (CLARINET)

by THAD JONES

SLOWLY

A TEMPO

B^b CLAR. (OR TENOR BVA.)

1 2 [A] 4

mf

[B]

[C] TO TENOR 7

[D]

f

[E]

[F]

[G]

mf

mf

3 D.S. al

f

CODA

1 2 SLOWER

mf

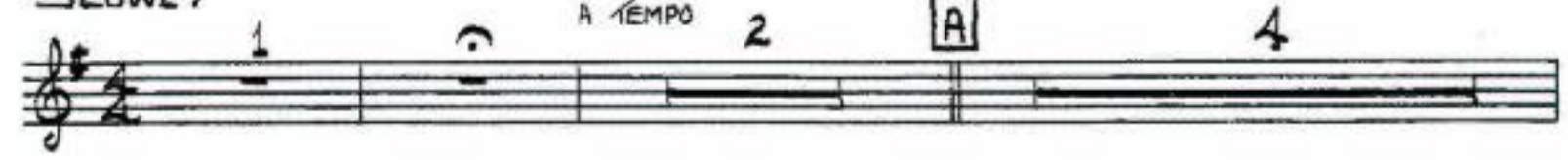
"CONSUMMATION"

E♭ BARITONE SAX (BASS CLARINET)

by THAD JONES

SLOWLY

A TEMPO

1 

4 **B** BASS CLAR. ^{mf}  ^{mf} BAR. SAX 



C (TO BARITONE) 7  **D** 



E 

F 8 **G** DOUBLE TEMPO REBEL ^{mf} 

Musical notation for E-flat Baritone 2, measures 1-3. The music is in 4/4 time with a key signature of one sharp (F#). Measure 1 contains a triplet of eighth notes. Measure 2 features a melodic line with accents and a dynamic marking of *mf*. Measure 3 includes a triplet of eighth notes, a dynamic marking of *f*, and the instruction "D.S. al Φ ".

Musical notation for E-flat Baritone 2, CODA section. The section begins with the word "CODA" and a dynamic marking of *mf*. It consists of a few notes followed by a rest. The instruction "SLOWER" is written above the staff, with a first ending bracket and a fermata over the final note.

"CONSUMMATION"

1ST B^b TRUMPET

by THAD JONES

SLOWLY

1 A TEMPO 2 A IN HATS OR BUCKETS 7

B OPEN 7

C 5

D GRADUAL CRESC. f

E

F 3 8

G HARMON DOUBLE 8 TEMPO FEEL mp OPEN

2 mf cresc. D.S. al

CODA SLOWER

"CONSUMMATION"

2ND B^b TRUMPET (FLUGEL HORN)

by THAD JONES

SLOWLY

1 A TEMPO 2 [A] Solo (FL. HN.) *mf*

[B]

[C] C Bm⁷ Am⁷ G

F⁷ Em⁷ G C#^m (Ds) F#⁷⁺ B (10 TRPT.) 1 *cresc.*

[D] *f*

[E] *p*

[F] 8 [G] 8 HARMON *mp*

OPEN 2 *mf* *cresc.* D.S. al

CODA *mf* *SLOWER*

"CONSUMMATION"

3RD B^b TRUMPET

by THAD JONES

SLOWLY

CONSUMMATION

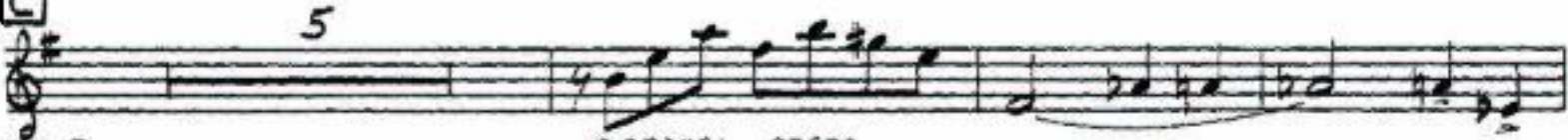
4TH B♭ TRUMPET

by THAD JONES

SLOWLY

1  A TEMPO 2 A IN HATS OR BUCKETS 7 

B  OPEN 7 
mf

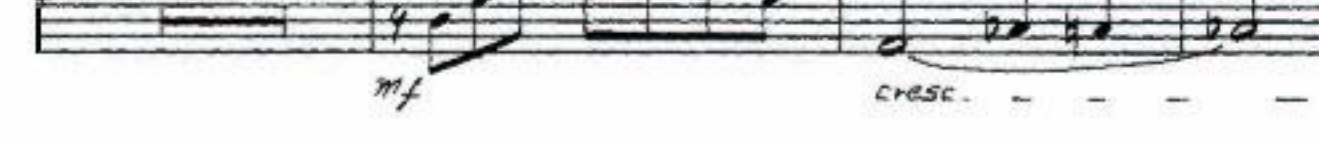

C 5 
GRADUAL CRESC. - - - - -

D 
f

E 

1  F 8 
p *mp*

G HARMON 8 
mp OPEN

2  D.S. al 
mf CRESC. - - - - -

CODA 1  SLOWER 1 
mf *mf*

TBN I.

CONSUMMATION.

SLOWLY

A Tempo

Handwritten musical notation for the first staff, including notes, rests, and dynamic markings like *mf* and *NO VIB*.

Section marker **A** with a whole rest.

Handwritten musical notation for the second staff, including notes, rests, and dynamic markings like *p* and *OPEN 3*.

Handwritten musical notation for the third staff, including notes, rests, and dynamic markings like *mf* and **C**.

Handwritten musical notation for the fourth staff, including notes, rests, and dynamic markings like *mf* and **D**.

Handwritten musical notation for the fifth staff, including notes, rests, and dynamic markings like *f* and **D**.

Handwritten musical notation for the sixth staff, including notes, rests, and dynamic markings like *CRESC.* and *f*.

Handwritten musical notation for the seventh staff, including notes, rests, and dynamic markings like *p* and **E**.

Section marker **F** with *CUP MUTE*, **G** with *DOUBLE TEMPO FEEL*, and *mf*.

Handwritten musical notation for the eighth staff, including notes, rests, and dynamic markings like *mf* and *OPEN*.

Handwritten musical notation for the ninth staff, including notes, rests, and dynamic markings like *mf* and *D.Sal*.

Section marker **CODA** with *mf*, *CRESC.*, and **SLOWER.**

TBN II *slowly* **CONSUMMATION**

4/4 *mf* *A Tempo*

A

mf (BUCKET)

B

p OPEN 3

C

mf

mf

D \otimes

cresc. *f*

f

E

p 3

F CUP MUTE **G**

CUP MUTE 8 6 *mp*

2ND TROMBONE — 2.

"CONSUMMATION"

The first system consists of two staves of music. The top staff begins with a whole note G2, followed by a quarter note G2 with an accent (^), a quarter note F2 with an accent (^), and a quarter note E2 with an accent (^). This is followed by a sixteenth-note triplet (D2, C2, B1) with accents (^) and a quarter note G2 with an accent (^). The bottom staff starts with a whole rest, then a quarter note G2 with an accent (^), a quarter note F2 with an accent (^), and a quarter note E2 with an accent (^). This is followed by a quarter note D2 with an accent (^), a quarter note C2 with an accent (^), and a quarter note B1 with an accent (^). The system concludes with a whole note G2 with an accent (^) and the instruction "OPEN".

The second system continues with two staves. The top staff has a whole rest, followed by a quarter note G2 with an accent (^), a quarter note F2 with an accent (^), and a quarter note E2 with an accent (^). The bottom staff has a whole rest, followed by a quarter note G2 with an accent (^), a quarter note F2 with an accent (^), and a quarter note E2 with an accent (^). The system ends with a whole note G2 with an accent (^) and the instruction "D.S. al ♩ ".

The third system consists of two staves. The top staff begins with a whole note G2 with an accent (^), followed by a quarter note G2 with an accent (^), a quarter note F2 with an accent (^), and a quarter note E2 with an accent (^). The bottom staff has a whole rest, followed by a quarter note G2 with an accent (^), a quarter note F2 with an accent (^), and a quarter note E2 with an accent (^). The system concludes with a whole note G2 with an accent (^) and the instruction "SLOWER".

PLAY HORN CUE IF NO HORNS

CODA

SLOWER

4TH HN.

Five empty musical staves are provided for other instruments or as a continuation of the score.

TBW 3 slowly CONSUMMATION.

mf *A Tempo* **A**

B *p* OPEN 3

mf **C**

f **D**

cresc. *f* **E**

F *p* **G** 6

mf **H** **I** OPEN

mf **J** **K** *D.S. al f*

mf **L** **M** *SLOWER*

mf **N** **O** **P**

TBU 4

CONSUMMATION

SLOWLY

A Tempo

Musical staff 1: Treble clef, 4/4 time signature. Dynamics: *mf*. Includes a first ending bracket labeled [A].

Musical staff 2: Bass clef. Includes a second ending bracket labeled [B] and the instruction "OPEN 3".

Musical staff 3: Bass clef. Dynamics: *mf*. Includes a third ending bracket labeled [C].

Musical staff 4: Bass clef. Includes a fourth ending bracket labeled [D].

Musical staff 5: Bass clef. Dynamics: *cresc.* and *f*. Includes a fifth ending bracket labeled [E].

Musical staff 6: Bass clef. Includes a sixth ending bracket labeled [F].

Musical staff 7: Bass clef. Includes a seventh ending bracket labeled [G].

Musical staff 8: Bass clef. Dynamics: *mf*. Includes a section labeled "CUP MUTE" and a section labeled "6".

Musical staff 9: Bass clef. Includes the instruction "OPEN".

Musical staff 10: Bass clef. Dynamics: *mf* and *cresc.*. Includes the instruction "D.S. al ϕ ".

Musical staff 11: Bass clef. Dynamics: *mf*. Includes the instruction "CODA" and "SLOWER".

CONSUMMATION

TUBA

by THAD JONES

SLOWLY

A TEMPO

A

mf

3

2

B

7

C

3

mf

p

D

mf

CRESC.

E

F

B

G

6

mp

pp

DOUBLE TEMPO FEEL

mp

D.S. al

mf

CRESC.

CODA

SLOWER

mf

"CONSUMMATION"

1ST TROMBONE

BY THAD JONES

SLOWLY

1 A TEMPO 2 [A] 4 BUCKET

mf

[B] OPEN 3

mf

[C]

[D]

cresc. f

[E] 3

[F] CUP MUTE 8 [G] 6 DOUBLE TEMPO FEEL

mf

OPEN

D.Sal

1 CODA mf cresc. p

mf

SLOWER.

"CONSUMMATION"

2ND TROMBONE

by THAD JONES

SLOWLY

4th H.H. mf

A TEMPO

A (BUCKET) 3 mf

B OPEN 3 p

C

D 8 cresc. f

E 8 p

F CUP MUTE 8 G 6 3 4 mf

"CONSUMMATION"

3RD TROMBONE

by THAD JONES

SLOWLY

1 A TEMPO 2 A BUCKET 3
mf OPEN 3
mf
D
CRESC. f
E 3
F CUP MUTE 8 G 6 mp
CODA mf D.S. al
mf Slower

"CONSUMMATION"

1ST F HORN

by THAD JONES

SLOWLY

A TEMPO

A

B

C MELODY

Gradual cresc.

D

E

F

G

DOUBLE TEMPO FEEL

D.S. al

7

1

8

3

mf

p

mf

mf

f

mp

pp

cresc.

SLOWER

mf

"CONSUMMATION"

2ND F HORN

by THAD JONES

SLOWLY

A TEMPO

[A]

mf

[B]

p

mf

[C] MELODY

Gradual cresc.

[D]

f

[E]

[F]

pp

[G] 7 DOUBLE TENDO FEEL

mf

CORA

mf

cresc.

SLOWER

mf

"CONSUMMATION"

3RD F HORN

by THAD JONES

SLOWLY

A TEMPO

A

B

C MELODY

gradual cresc.

D

E

F

G

7 DOUBLE TEMPO FEEL

D.S. al ϕ

CODA

|| SLOWER

"CONSUMMATION"

4TH F HORN

by THAD JONES

SLOWLY

A TEMPO

A

mf

p

mf

mf

Gradual cresc.

f

mp

pp

mf

Cresc.

Coda

mf

mf

mf

SLOWER

"CONSUMMATION"

PIANO

by THAD JONES

SLOWLY

1 **SOLO** - $E_m^7 - \frac{5}{A}$ *A TEMPO* $G^9(sus.4)$ G^9 $G^7(\#9)$ **A** F A7+

B^b $E_b^{13(4)}$ $E^b D^7$ $A^b m^7$ $C^7(\#9)$ D^b $G^b 7(b5)$ $F m^7$ $E^7(b9)$

$C m$ $A m(b5)$ $D^7(\#9)$ D^9 $G^7(b9)$ $G^7(\#9)$ $C^9(4)$ $C^7(b9)$ **B** F A7+(\#9)

B^b $E^b 7(\#9)$ A^b $C^7(\#9)$ D^b $G^b 7$ F $D m^7$

Solo If NO Horns

B A^b 7 $G m(b5)$ C^7 F(sus.4) F **C** B^b A m F/A

$G m^7$ F $E^b 7$ $D m$ F/C $B m(b5)$ E^7+ A A(+)
A $E m^7$

A A^b m $D^b 7+$ G^b G^7+ $C^7(\#9)$ **D** $\frac{7}{\text{Cresc.}}$

E BEGIN APPROACH TO SOLO
F F(sus.4) F F(sus.4)

F **SOLO - ad lib.**
F A7+ B^b $E^b 7$ A^b C^7+ D^b $G^b 7$

Fm E7(#9) Cm Am(b5) D7(#9) G7 C7(4) C7
 F A7+ Bb Eb7(4) Eb7(#9) Ab C7+ Db Gb7(4) Gb7
 F Dm B Ab7 G7+ C7+ FMA7 F6 G°/F F6
 Bb Am Gm F Eb7 Dm F/C Bm(b5) E7+
 A D/A A Em11 A Abm Db7+ Gb G7+ C7(#9)

cresc.

D.S. al \oplus

CODA

LIGHT FILL

SLOWER

F C7(sus.4)/F F C7(sus.4)/F (FILL) F

mf *mf*

"CONSUMMATION"

GUITAR

by THAD JONES

SLOWLY

1 A TEMPO 2

A F A7+

B^b E^b13(4) E^b7 A^bMA⁷ C7(+9) D^b G^b7(b5) Fm7 E7(b9)

Cm Am(b5) D7(+9) D9 G7(b9) G7(+9) C9(4) C7(b9) **B** F A7(+9)

B^b E^b7(+9) A^b C7(+9) D^b G^b7 F Dm⁹

B A^b7 Gm(b5) C7 F(sus.4) F **C** B^b Am F/A

Gm7 F E^b7 Dm F/C Bm(b5) E7+ A A(4) A Em¹¹

A A^bm D^b7+ G^b G7+ C7(+9) **D** F A7(+9) B^b E7(+9) E^b9

cresc. - - - -

A^b C7(+9) D^b G7(+9) G^b7(+9) F E^b Dm B A^b

E Gm(b5) C7(+9) F F(sus.4) F F(sus.4)

1 **F** F A⁷+ B^b E^b7 A^b C⁷+ D^b G^b7

F^m E⁷(#9) C^m Am(D5) D⁷(#9) G⁷ C⁷(4) C⁷

G F A⁷+ B^b E^b7(4) E^b7(#9) A^b C⁷+ D^b G^b7(4) G^b7

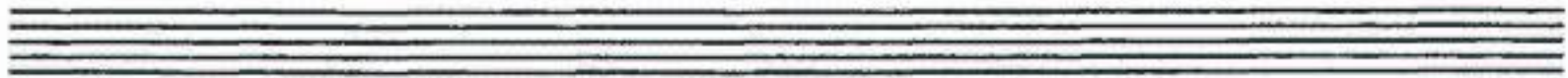
F D^m B A^b7 G⁷+ C⁷+ FMA⁷ F^b G^o/F F^b

B^b Am G^m F E^b7 D^m F/C B^m(D5) E⁷+

A D A A Em¹¹ A A^bm D⁷+ G^b G⁷+ C⁷(#9) **D.S. al** ♠

cresc. - - - - -

CODA 3 SLOWER 1



CODA

arco

SLOWER



"CONSUMMATION"

DRUMS

by THAD JONES

SLOWLY

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

A (Brushes) mf

B

C

D f

E 2

F Brushes - 2x FEEL 4

G 12 16

D.S. al

20

CODA

mf cresc. SLOWER EVA. ROLL mp