

to the band's children, may they live a good life

# A CHILD IS BORN

THAD JONES

Arranged by Giuliano Forghieri

Freely

Solo Clarinet in B $\flat$

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Clarinet 3 in B $\flat$

E $\flat$  Alto Clarinet

B $\flat$  Bass Clarinet

6

Slow ballad ( $\bullet = ca. 80$ )

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

11

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

16

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Musical score for measures 16-21. The score is for six parts: Soprano Clarinet (S. Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Alto Clarinet (A. Cl.), and Bass Clarinet (B. Cl.). The key signature has two flats (B-flat and E-flat). The S. Cl. part has a melodic line with a fermata at the end of measure 16. Cl. 1 and Cl. 2 have similar melodic lines. Cl. 3 has a more active line with eighth-note patterns. A. Cl. has a steady eighth-note accompaniment. B. Cl. has a simple bass line with quarter notes. A box containing the number '22' is positioned between measures 16 and 21.

21

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Musical score for measures 21-26. The score continues from the previous system. The parts and instrumentation remain the same. The S. Cl. part has a melodic line with a fermata at the end of measure 21. Cl. 1 and Cl. 2 have similar melodic lines. Cl. 3 has a more active line with eighth-note patterns. A. Cl. has a steady eighth-note accompaniment. B. Cl. has a simple bass line with quarter notes.

26

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.

Musical score for measures 26-31. The score continues from the previous system. The parts and instrumentation remain the same. The S. Cl. part has a melodic line with a fermata at the end of measure 26. Cl. 1 and Cl. 2 have similar melodic lines. Cl. 3 has a more active line with eighth-note patterns. A. Cl. has a steady eighth-note accompaniment. B. Cl. has a simple bass line with quarter notes.

31

S. Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
A. Cl.  
B. Cl.

36 *improvised solo*

**B $\flat$ M7** **E $\flat$ m6/B $\flat$**  **B $\flat$ M7** **E $\flat$ m6/B $\flat$**  **B $\flat$ M7**

S. Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
A. Cl.  
B. Cl.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

41

**E $\flat$ m6/B $\flat$**  **B $\flat$**  **A $\flat$ m7(b5)** **D7(#9)** **G $\flat$ m7** **D7(b9)**

S. Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
A. Cl.  
B. Cl.

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

46 **Gm7** **D7(b9)** **Gm7** **C7**

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl. **Gm7** **D7(b9)** **Gm7** **C7**

52

50 **Cm9/F** **F7** **Bbm7** **Ebm6/Bb**

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl. **Cm9/F** **F7** **Bbm7** **Ebm6/Bb**

54 **Bbm7** **Ebm6/Bb** **Bbm7** **D7(#5#9)**

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl. **Bbm7** **Ebm6/Bb** **Bbm7** **D7(#5#9)**

58 **E<sub>b</sub>M7** **A<sub>b</sub>9** **Cm7(b5)/G<sub>b</sub>** **B<sub>b</sub>M7/F** **E<sub>b</sub>m6/G<sub>b</sub>**

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl. **E<sub>b</sub>M7** **A<sub>b</sub>9** **Cm7(b5)/G<sub>b</sub>** **B<sub>b</sub>M7/F** **E<sub>b</sub>m6/G<sub>b</sub>**

62 **Gm7** **C7** **Cm9/F** **F7** **F7**

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl. **Gm7** **C7** **Cm9/F** **F7** **F7**

1.

2.

67 **Coda** *rit.* **Dal  $\text{♩}$  al  $\text{♩}$**

S. Cl.

Cl. 1

Cl. 2

Cl. 3

A. Cl.

B. Cl.