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COMPOSER'S STUDIO

Arlington J. Jones II

Jazz Expressions

kjos Neil A. Kjos Music Company · Distributor

Arlington J. Jones II

Jazz Expressions

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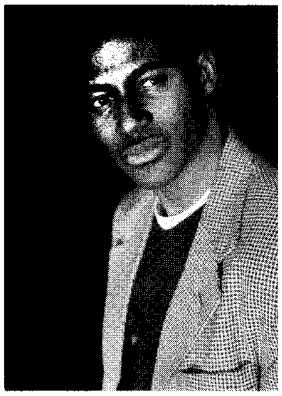
About the Composer



Arlington "Ollie" Julius Jones II was born June 15, 1973 in Chicago, Illinois. He began studying the piano at the age of eight. After the first few lessons he wanted to quit; however, with the support of his parents, he realized playing was more than just another activity – it became his destiny. In 1995, Arlington received a Bachelor of Music in Music Composition from Texas Tech University in Lubbock. In 1997, he completed a Master of Music in Music Performance at Texas State University in San Marcos. He trained under the direction of Dr. James Polk, former musical director for the legendary Ray Charles. In 1998, he studied with Bernard Wright, acclaimed composer and keyboardist for various artists in the music industry, including Roberta Flack.

Some of his musical influences include Oscar Peterson, Duke Ellington, and Errol Garner. Since 2000, Arlington has been the keyboard player for jazz bassist Wayman Tisdale. He also tours with jazz artists Jonathan Butler, Kirk Whalum and Gerald Albright. Over the years, Arlington has distinguished himself as a successful independent artist and producer under his label, Zamaria Records. He formed The Arlington Jones Trio in 1998. He has released three recordings.

Between tour dates, Arlington serves as a music professor at Cedar Valley College in Lancaster, Texas. He teaches music theory, jazz piano lessons, composition, MIDI classes, and directs the keyboard ensemble. His contributions have led to great awards and acknowledgements – Excellence In Teaching Award in 2001 from Cedar Valley College, Sammons Jazz Artist of The Year in 2002, and a Proclamation from State of Texas Senator Royce West in 2006.

Arlington is married to Hope Nicole, and they have one daughter, Christian and one son, Arlington III. He and his family live in Arlington, Texas.

Foreword

Falsely Accused was the first piano solo I wrote while still an undergraduate student at Texas Tech University in 1994. *My Garden in the Countryside* and *Ya' Childhood Days* were written over the course of a couple of years and all three were performed at my Graduate Composition Recital at Southwest Texas State University (now named Texas State University).

Falsely Accused musically describes the setting when Jesus Christ was accused of a crime He didn't commit. The piece travels through several changes and mood swings as did Roman governor, Pilate, who was faced with the pressure of the people wanting to crucify Jesus. The story can be found in the Bible (Luke 23:13-15; John 18:38; Matthew 27:23-24). *Falsely Accused* sounds like a jazz pianist improvising this magnificent story through music, except all the music is notated.

My Garden in the Countryside (1997) is a very passionate piece. I consider this composition to be more classical in its approach; however, it is filled with rich colors characteristic of jazz music. *My Garden in the Countryside* is dedicated to my wife, Hope Jones, who was my fiancé when I wrote the piece. She is my garden in the countryside. One must read the scriptures in Song of Solomon that inspired this song to capture its beauty. Solomon describes his love as a beautiful garden with choice fruits, every kind of incense tree, all the finest spices, and as a well of flowing water. Solomon's love invites him to the countryside to experience her garden. In addition, the passage describes the love relationship between God and man. *My Garden in the Countryside* portrays the deep passion, extravagant love, and true beauty of the scriptures.

Ya' Childhood Days (1996) takes me back to my childhood. It gives me that same joyful feeling of growing up – free of responsibilities and happy to be experiencing life. The song shows glimpses of my maturity into manhood and anticipation of the next chapter in life. It is a fun composition layered with jazz textures and even a hint of jazz stride piano.

Like classical music, everything is written out so any pianist can work on technique as well as get his or her hands and ears on the jazz-influenced harmonies and rhythms. I want to allow piano students and all performing pianists an opportunity to experience the same joy these pieces bring to me. You can visit the multimedia library at www.Kjos.com to hear recordings of these pieces. Now it's your turn to make them your own! Enjoy!

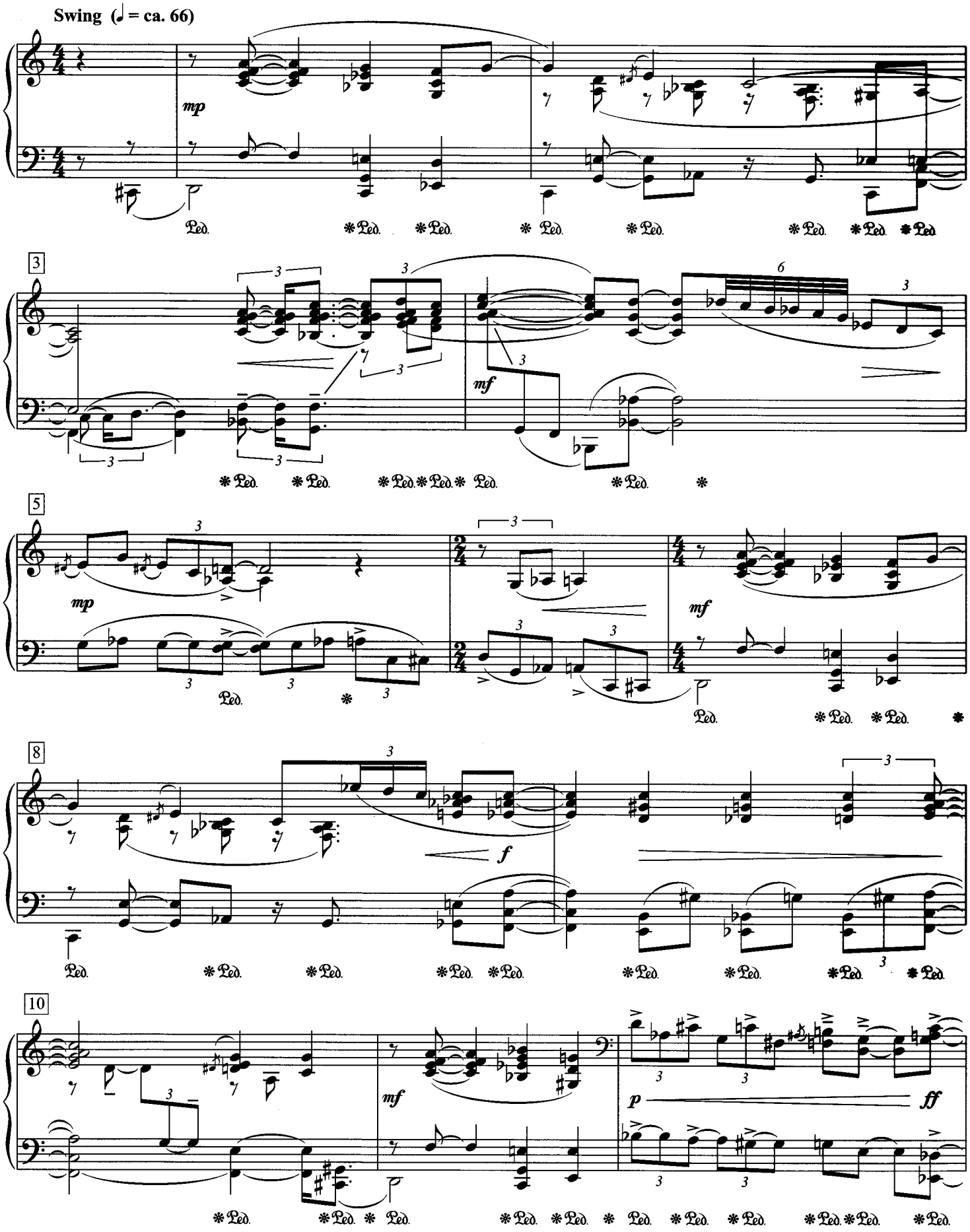
I would like to thank my composition professors, Dr. Steven Paxton, Dr. Russell Riepe and Dr. Mary Jeanne van Appledorn. Special thanks to my piano teachers, Jerry Knox, Kerrie Hutcheson, Bernard Wright, Dr. James Polk, Steven Glaser, and Dr. William Westney. In memory of Dr. James Sudduth.

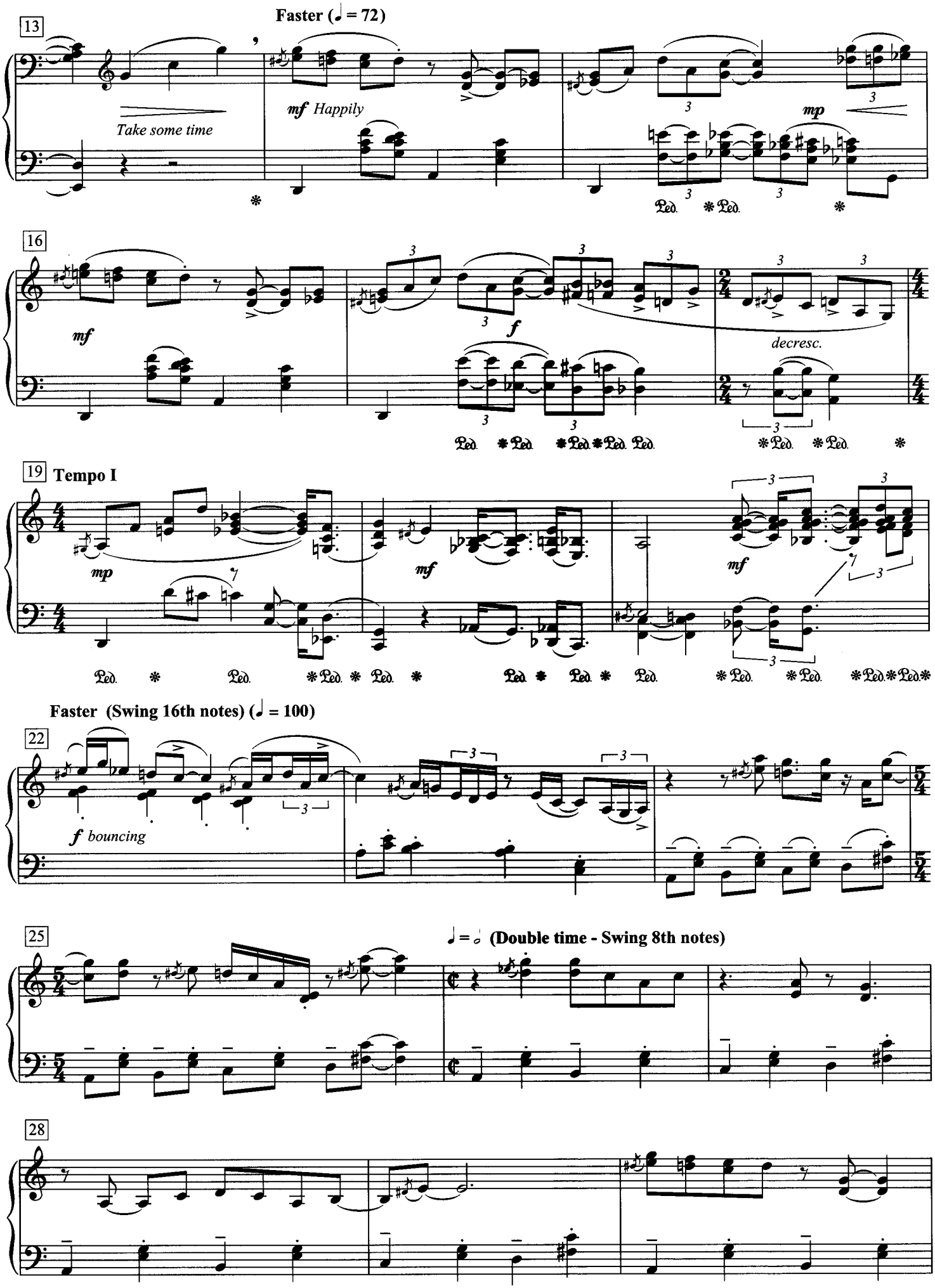
Arlington J. Jones II

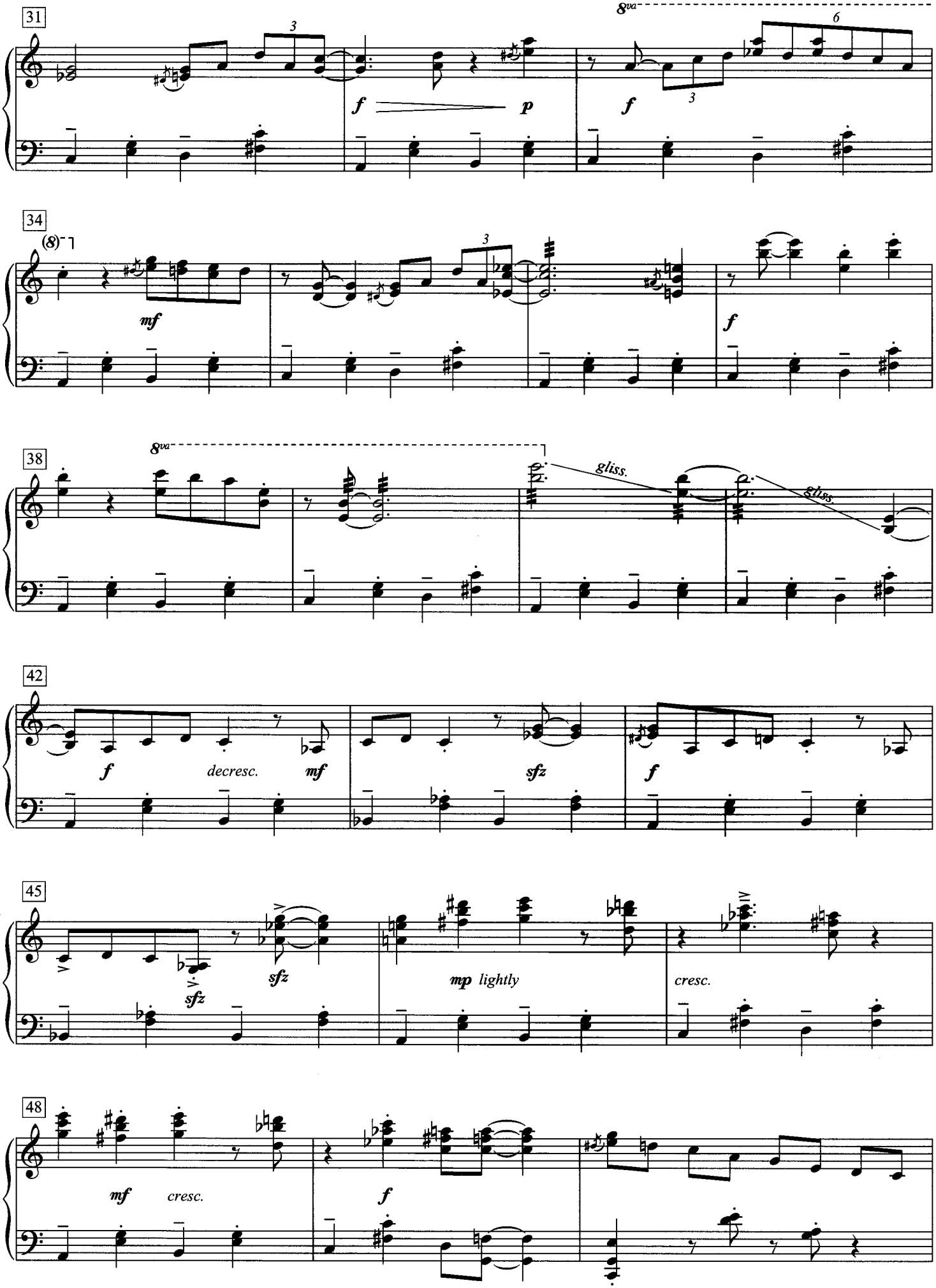
Falsely Accused

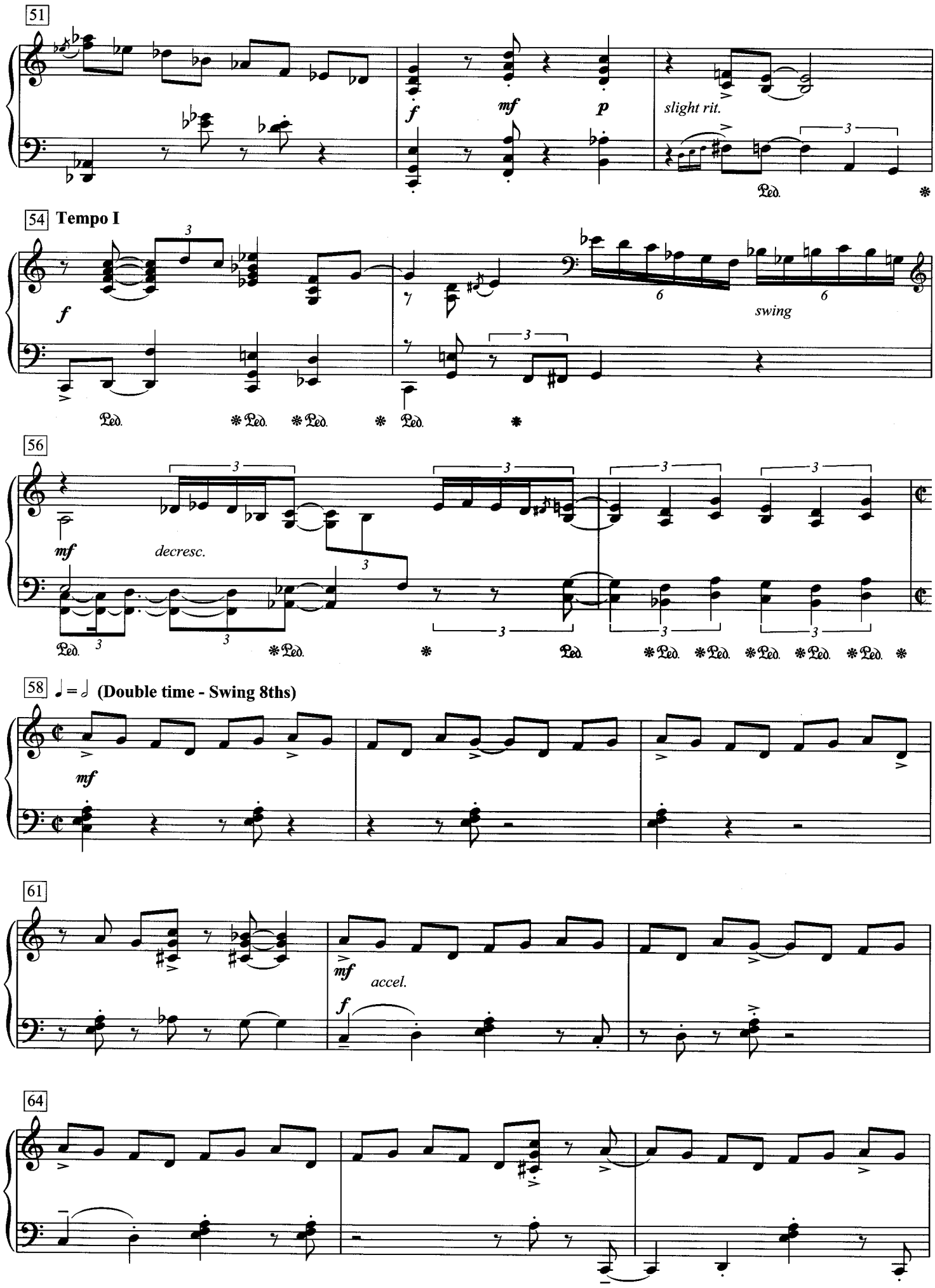
Luke 23:13-15; John 18:38; Matt. 27:23, 24

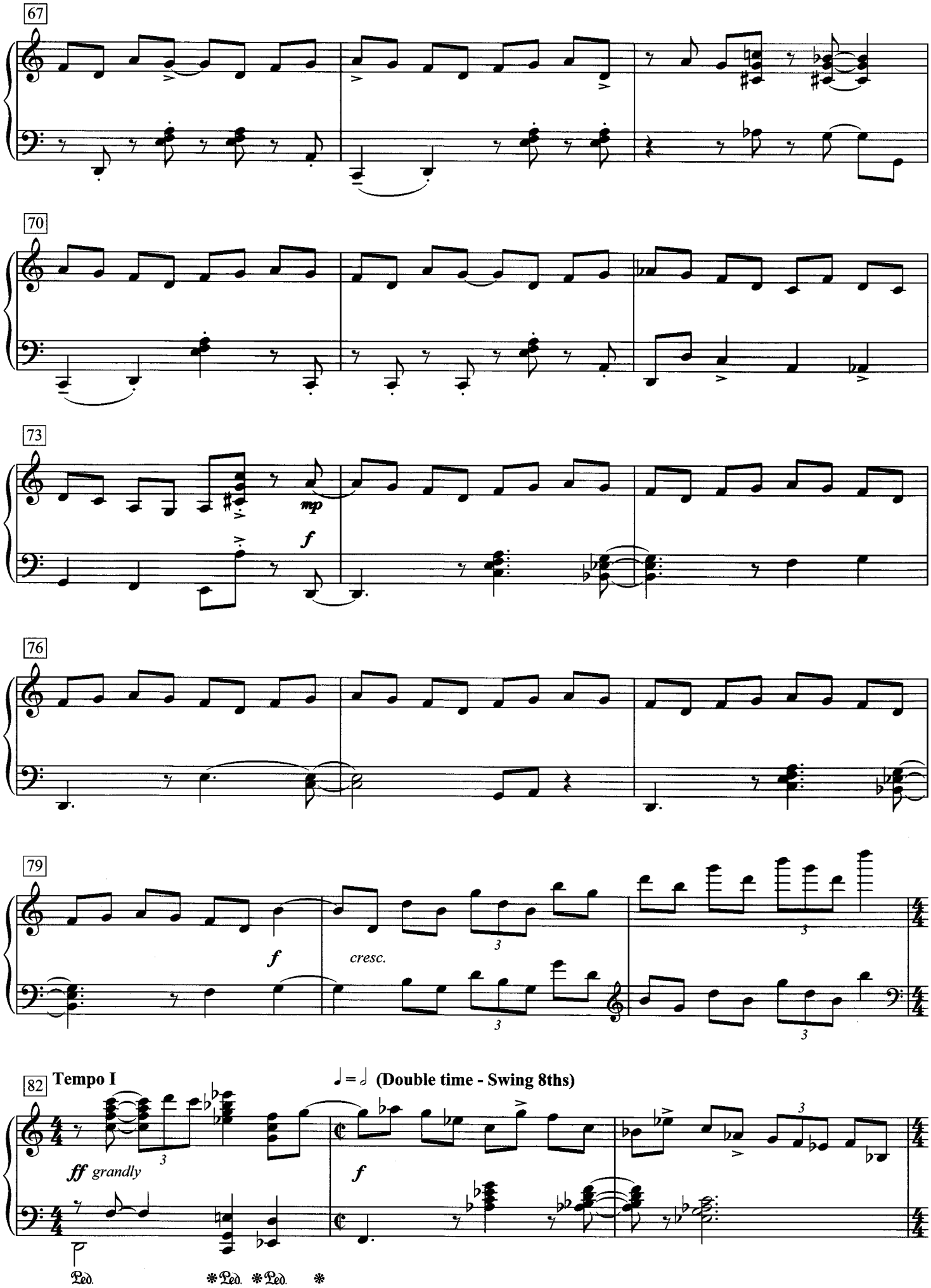
Arlington J. Jones II

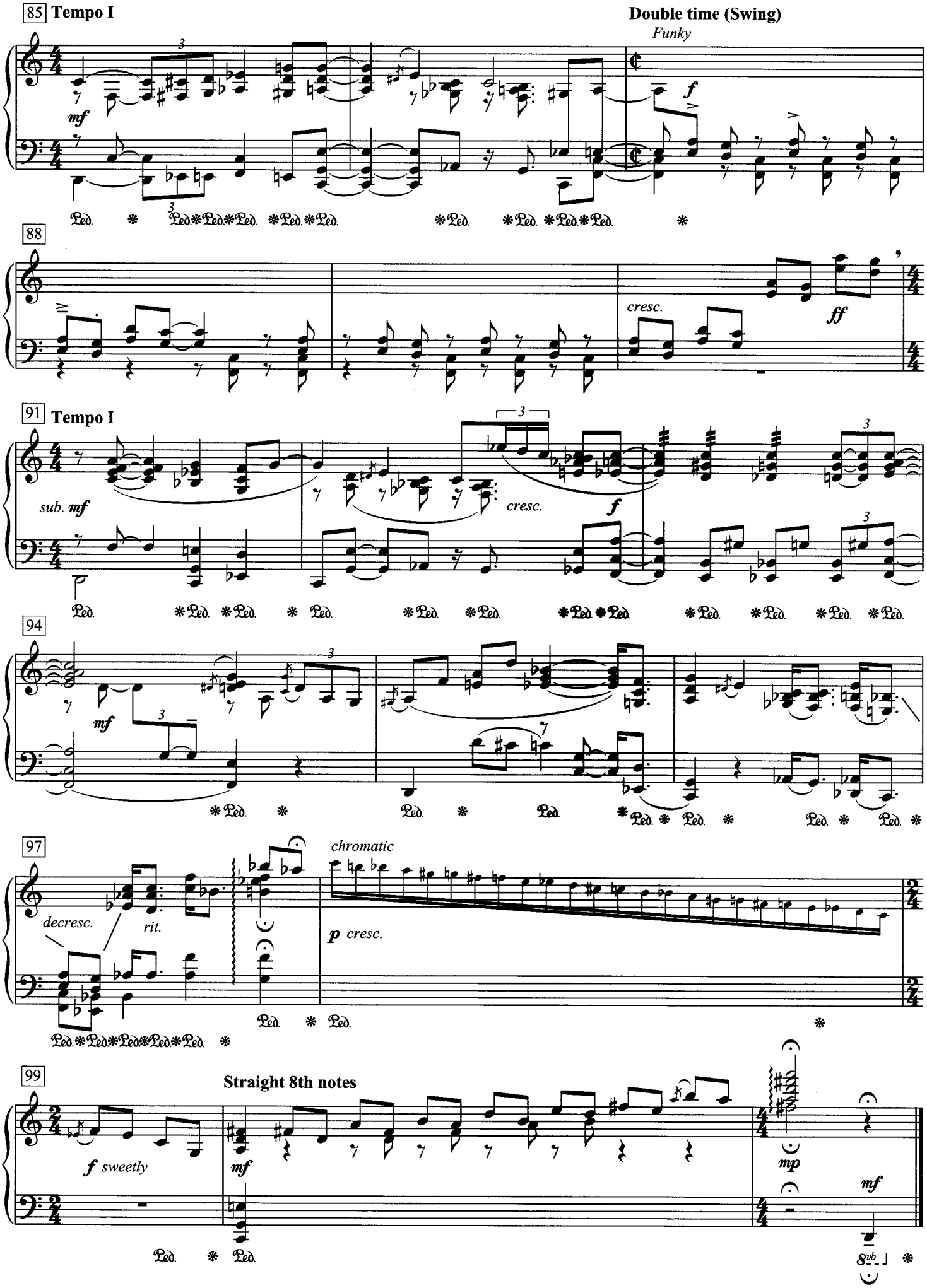



13
Faster (♩ = 72)
Take some time
mf Happily
mp
Ped. * Ped.
16
mf
f
decresc.
Ped. * Ped. * Ped. * Ped. Ped.
* Ped. * Ped. *
19
Tempo I
mp
mf
mf
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
Faster (Swing 16th notes) (♩ = 100)
22
f bouncing
25
♩ = 𝅗𝅥 (Double time - Swing 8th notes)
28


31
8va
3
6
f
p
f
34
(8)
mf
3
f
38
8va
gliss.
gliss.
42
f
decresc.
mf
sfz
f
45
sfz
sfz
mp lightly
cresc.
48
mf
cresc.
f


51
f
mf
p
slight rit.
Ped.
54 Tempo I
f
swing
Ped.
56
mf
decresc.
58 ♩ = ♩ (Double time - Swing 8ths)
mf
61
mf
accel.
f
64


67
70
73
mp
f
76
79
f
cresc.
82
Tempo I
♩ = 𝅗𝅥 (Double time - Swing 8ths)
ff grandly
f
Ped.
Ped.
Ped.


85 Tempo I
Double time (Swing)
Funky
mf
f
Ped.
88
cresc.
ff
91 Tempo I
sub. mf
cresc.
f
94
mf
97
decresc.
rit.
chromatic
p cresc.
99
Straight 8th notes
f sweetly
mf
mp
mf
8vb

My Garden in the Countryside

Song of Solomon 4:12–16, 7:11, 12

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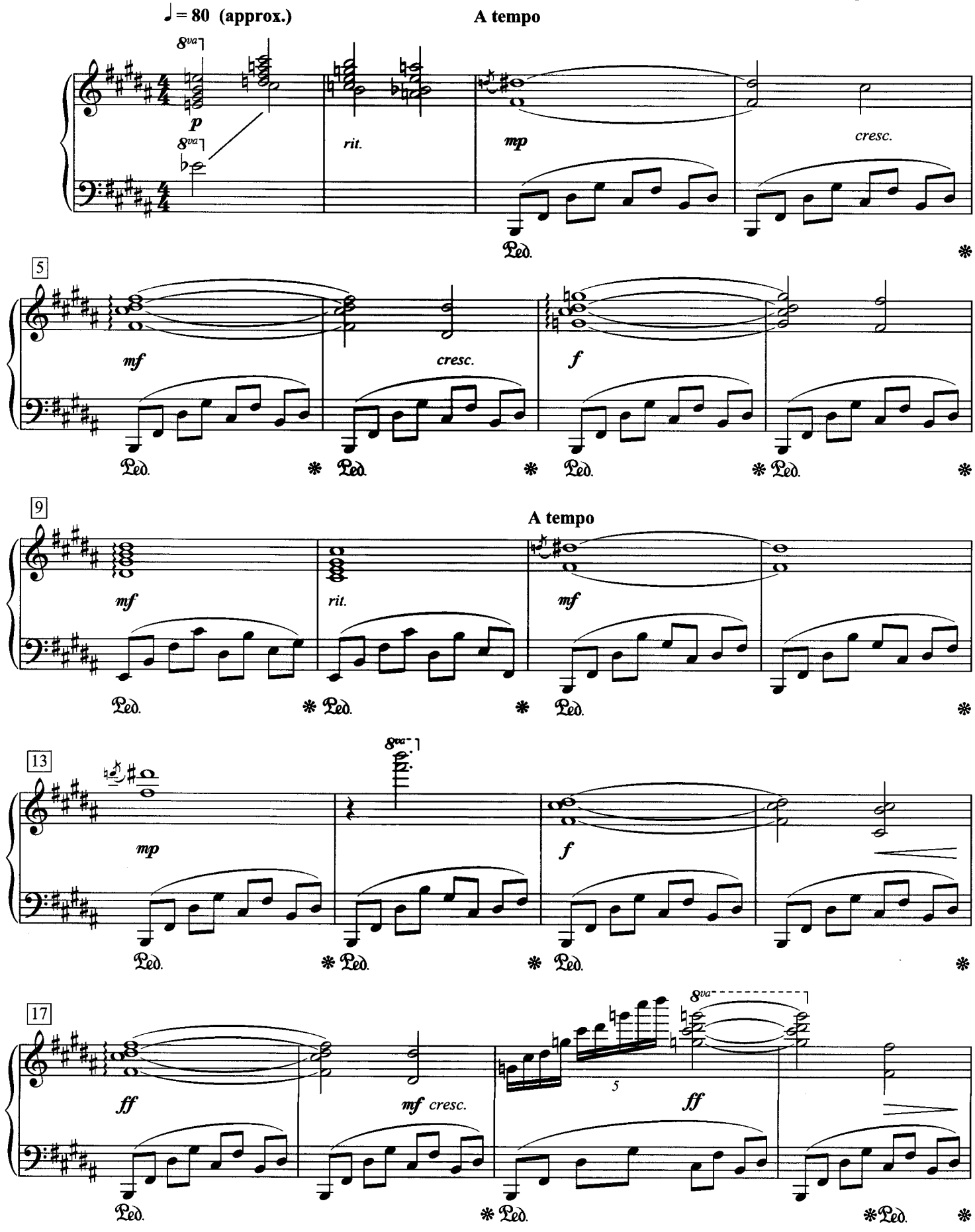
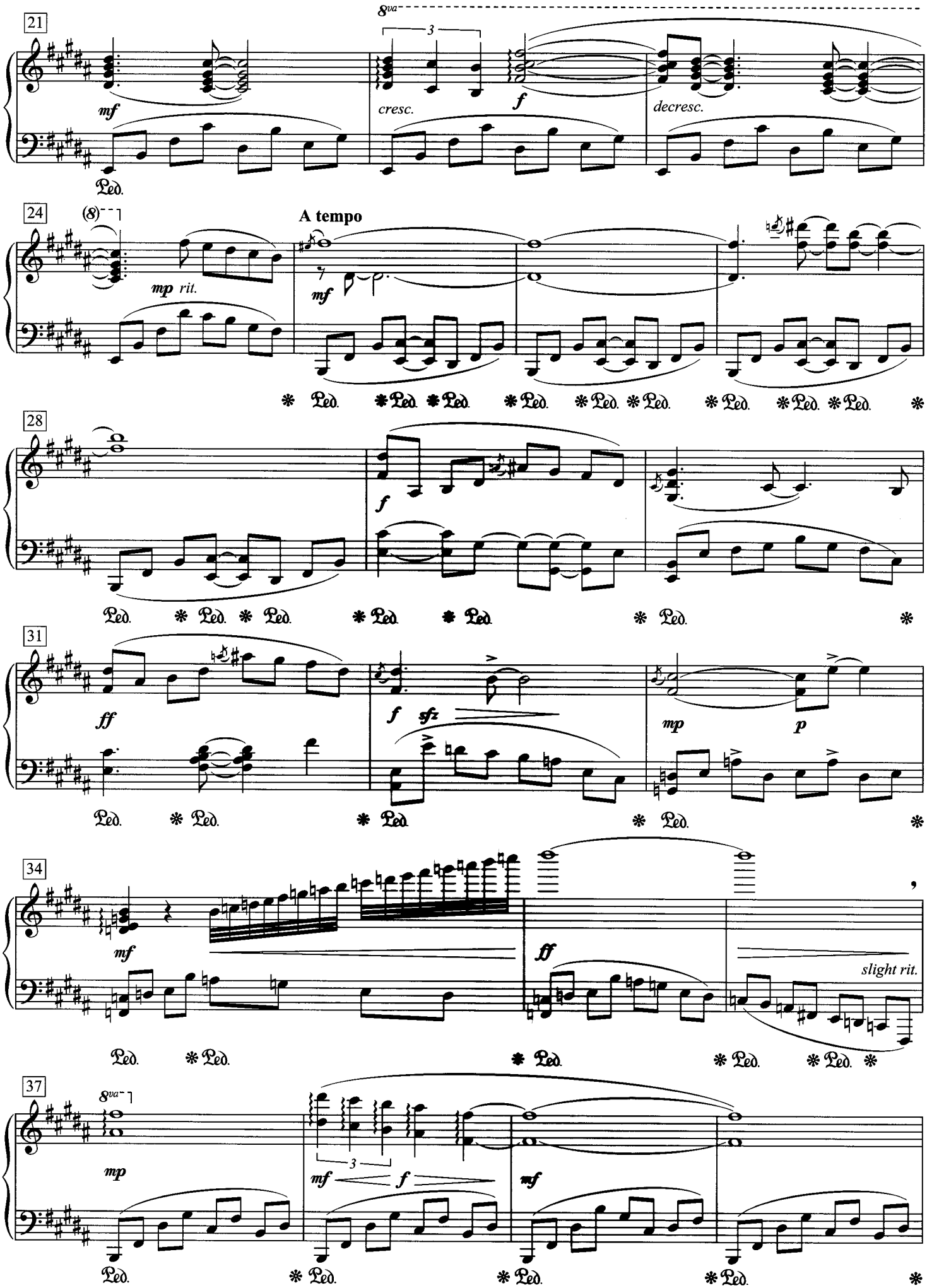
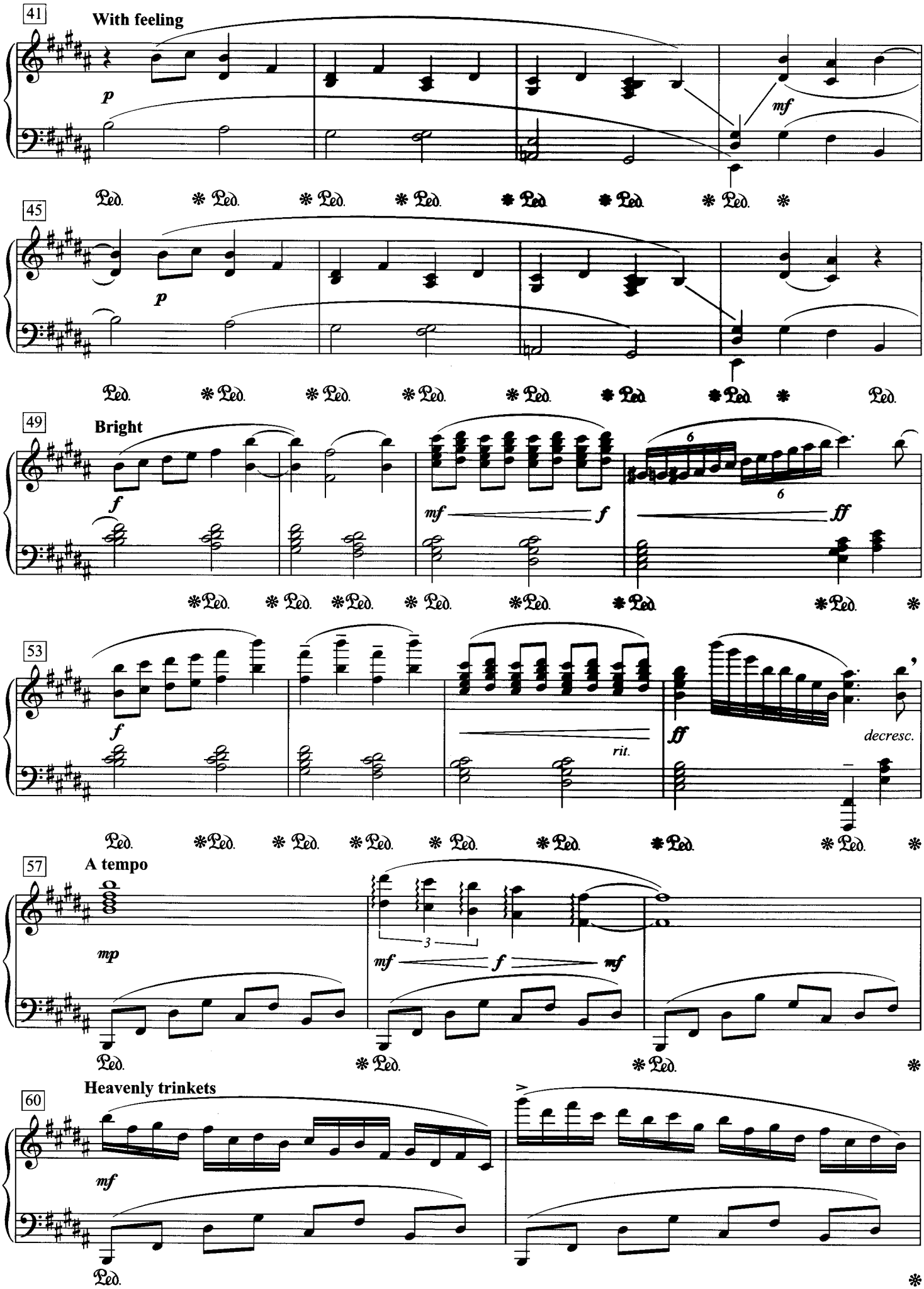
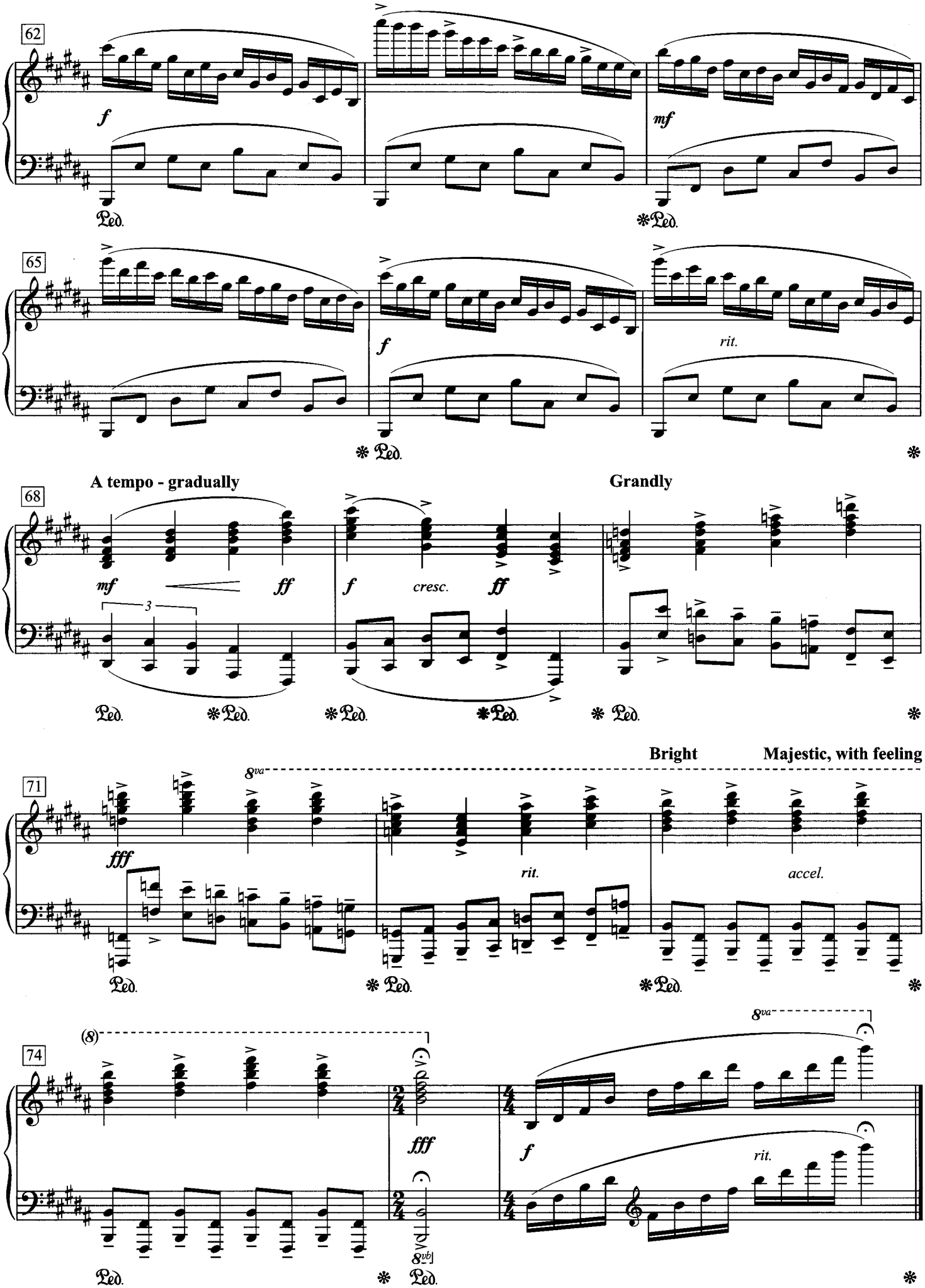



21
8va
3
mf
cresc.
f
decresc.
Ped.
24
(8)
A tempo
mp rit.
mf
Ped.
28
f
Ped.
31
ff
f sfz
mp
p
Ped.
34
mf
ff
slight rit.
Ped.
37
8va
mp
3
mf f
mf
Ped.


41
With feeling
p
mf
45
p
49
Bright
f
mf
f
ff
53
f
rit.
ff
decresc.
57
A tempo
mp
mf
f
mf
60
Heavenly trinkets
mf


62
f
mf
Ped.
65
f
rit.
68
A tempo - gradually
Grandly
mf
ff
f
cresc.
ff
3
71
Bright
Majestic, with feeling
8va
fff
rit.
accel.
74
(8)
fff
f
rit.
8vb

Ya' Childhood Days

I Cor. 13:11

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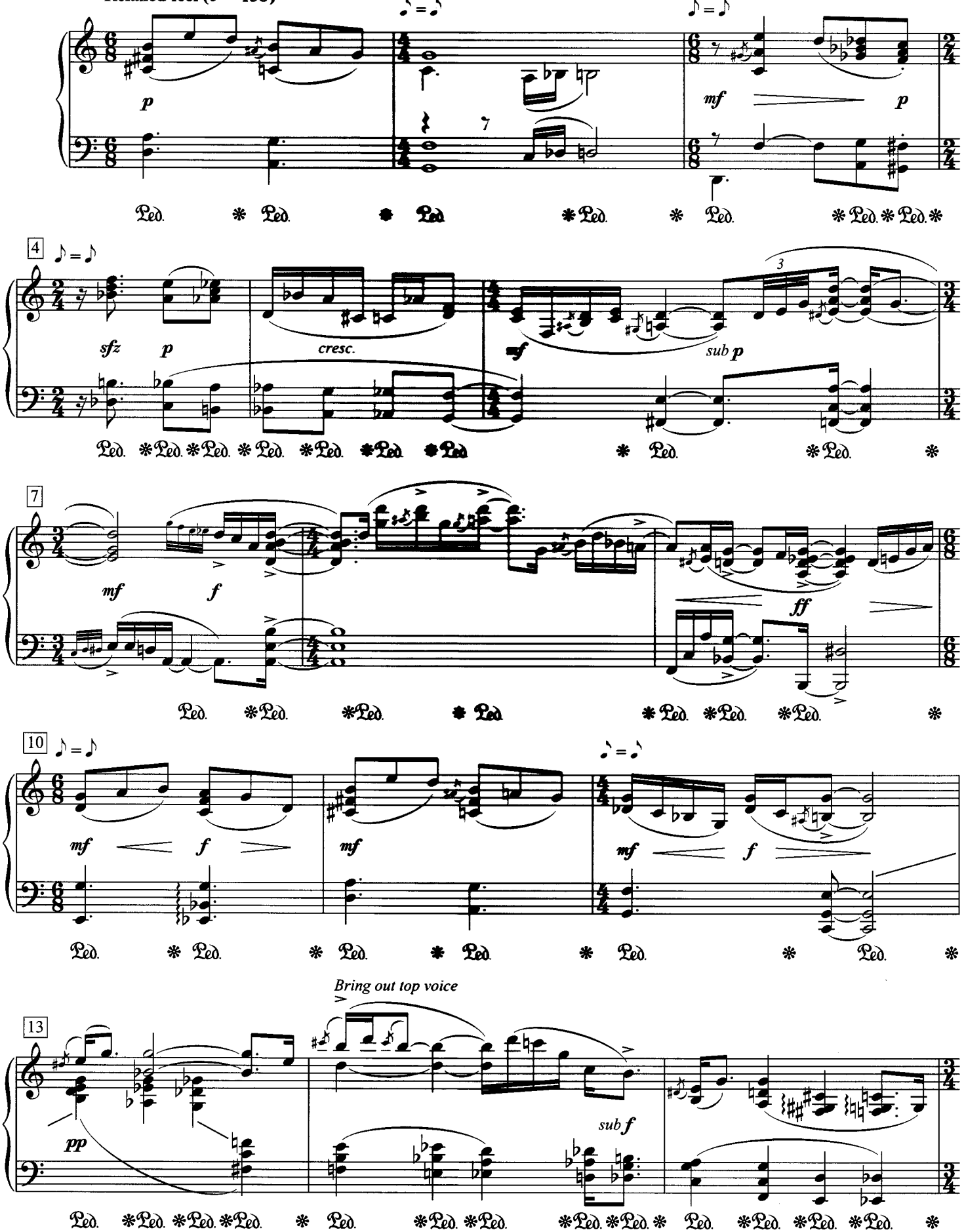
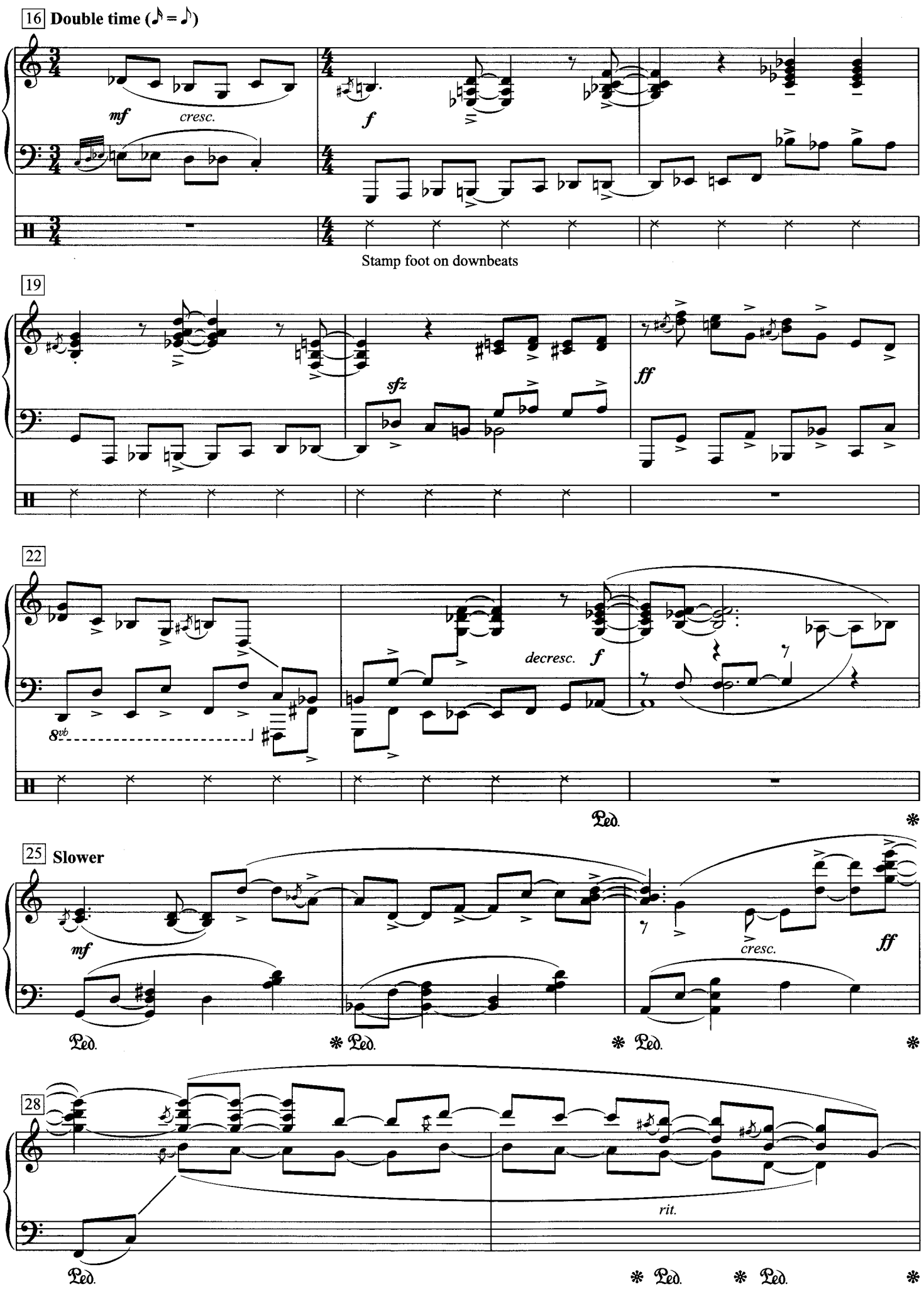
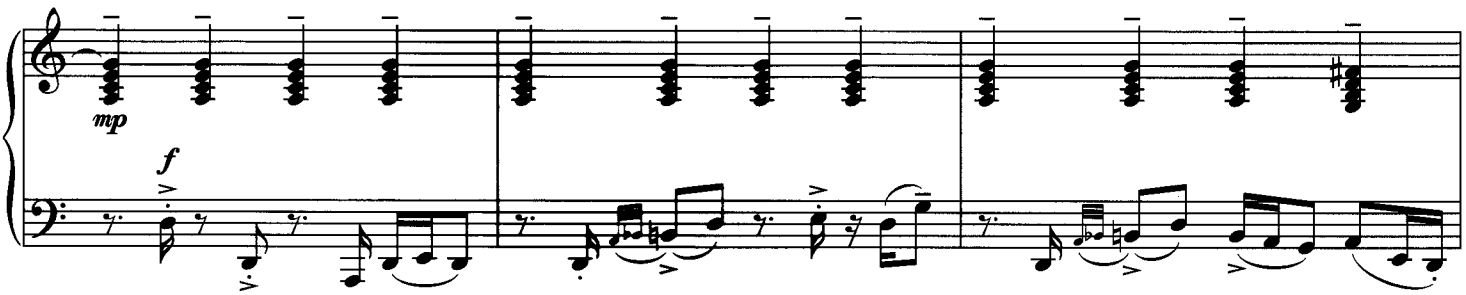
Relaxed feel (♪ = 138)




16 Double time (♪ = ♪)
mf
cresc.
f
Stamp foot on downbeats
19
sfz
ff
22
8vb
decresc.
f
Ped.
25 Slower
mf
cresc.
ff
Ped.
28
rit.

30 **Groove** (♩ = 72)



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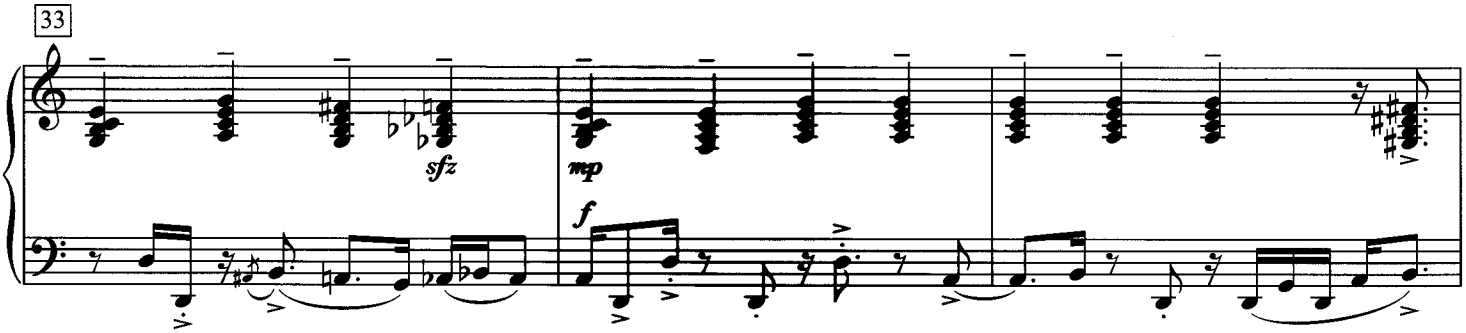
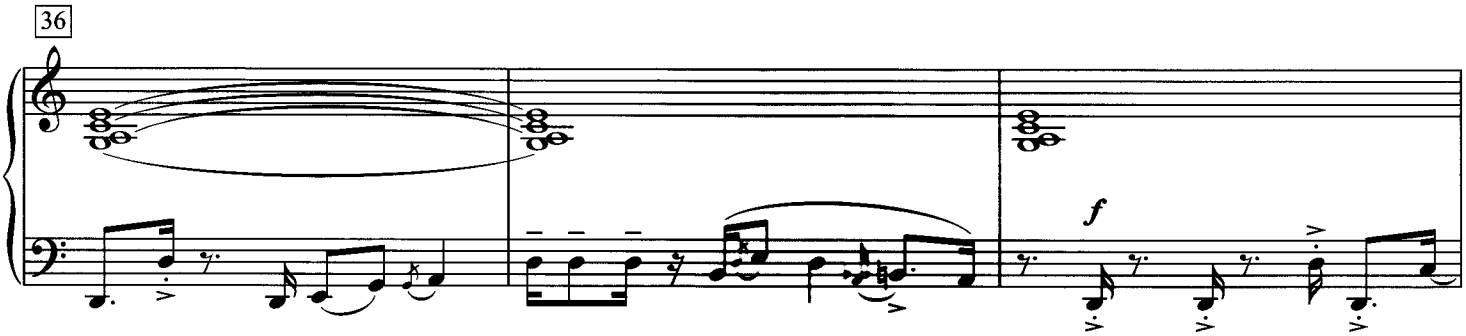
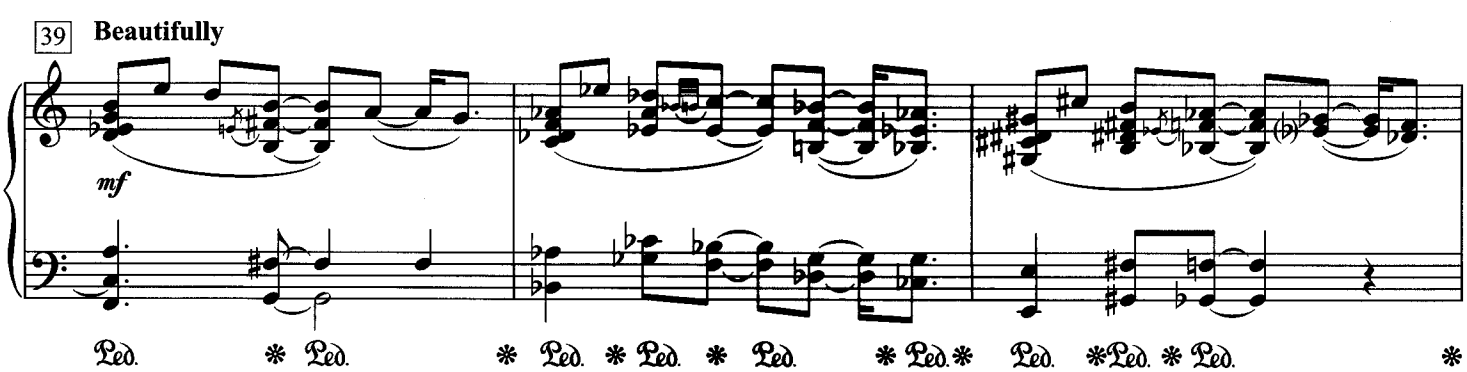


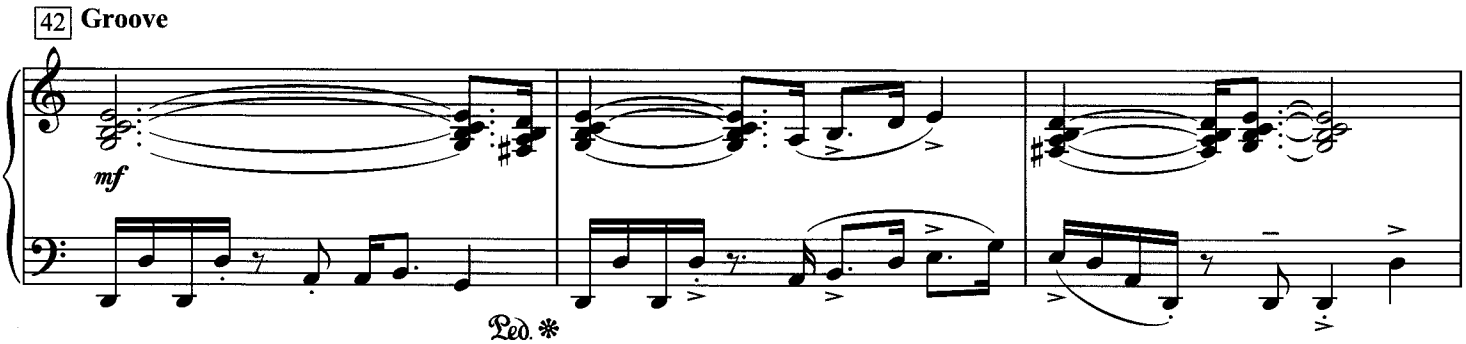
36

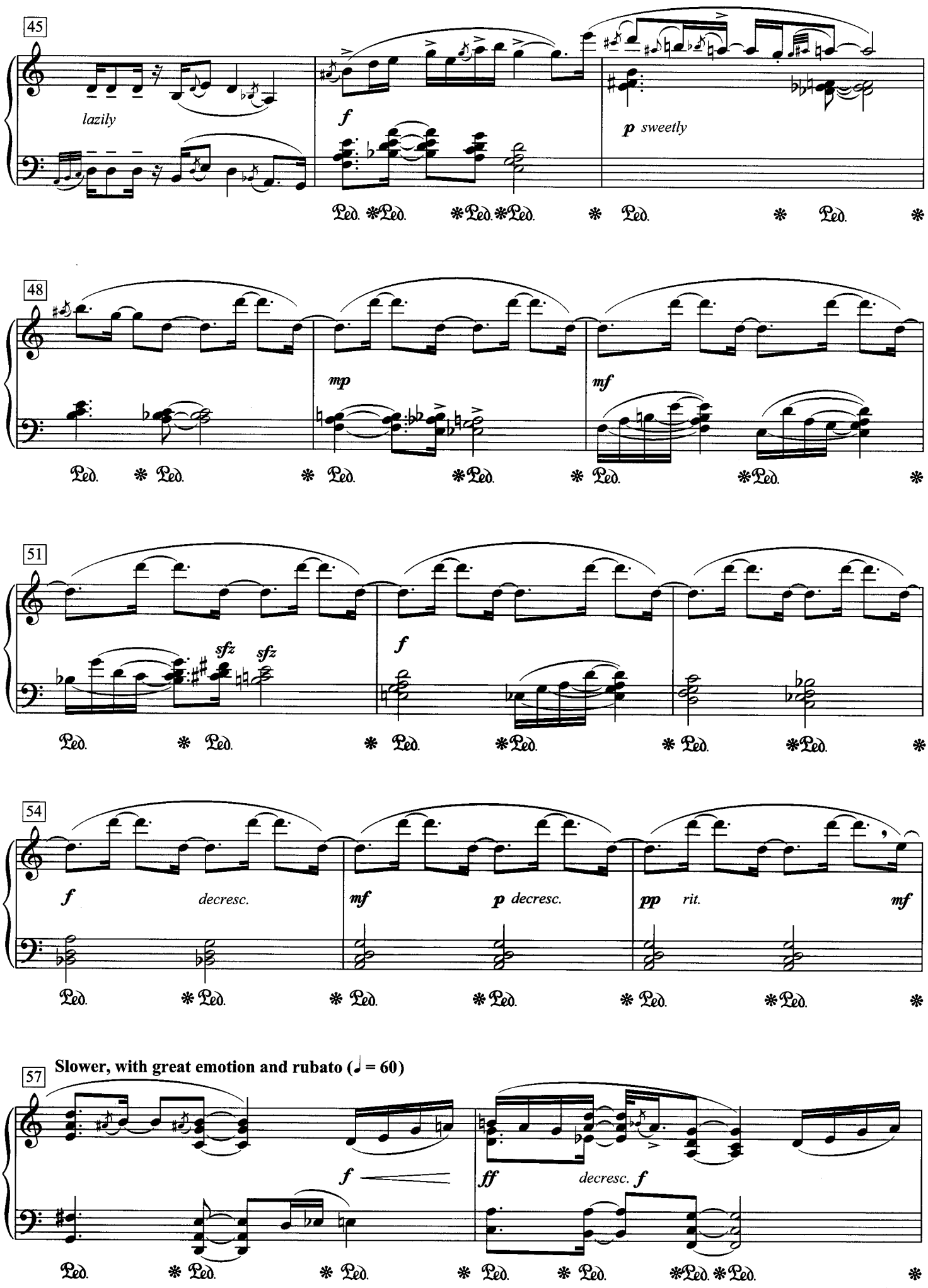


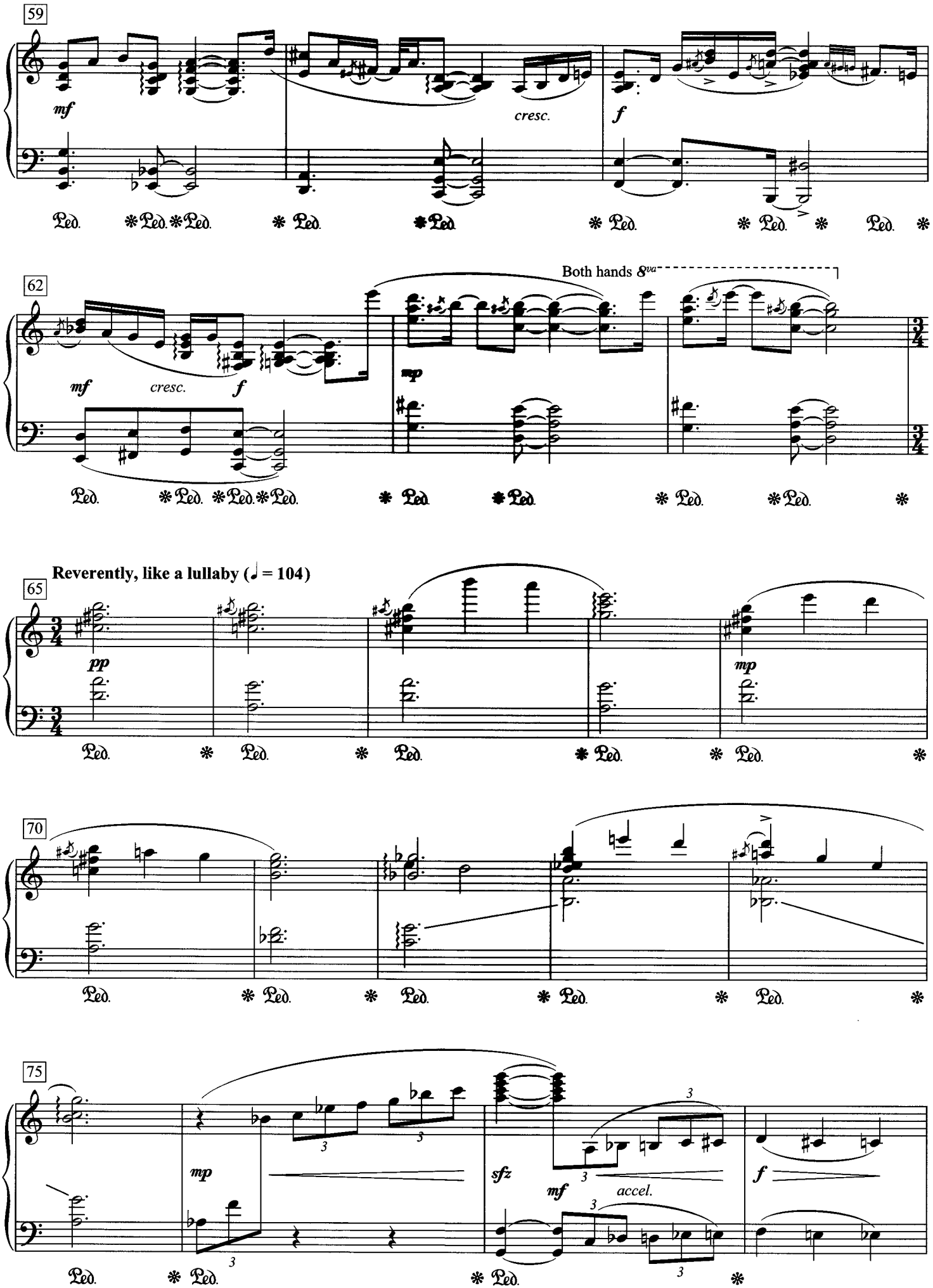
39 **Beautifully**

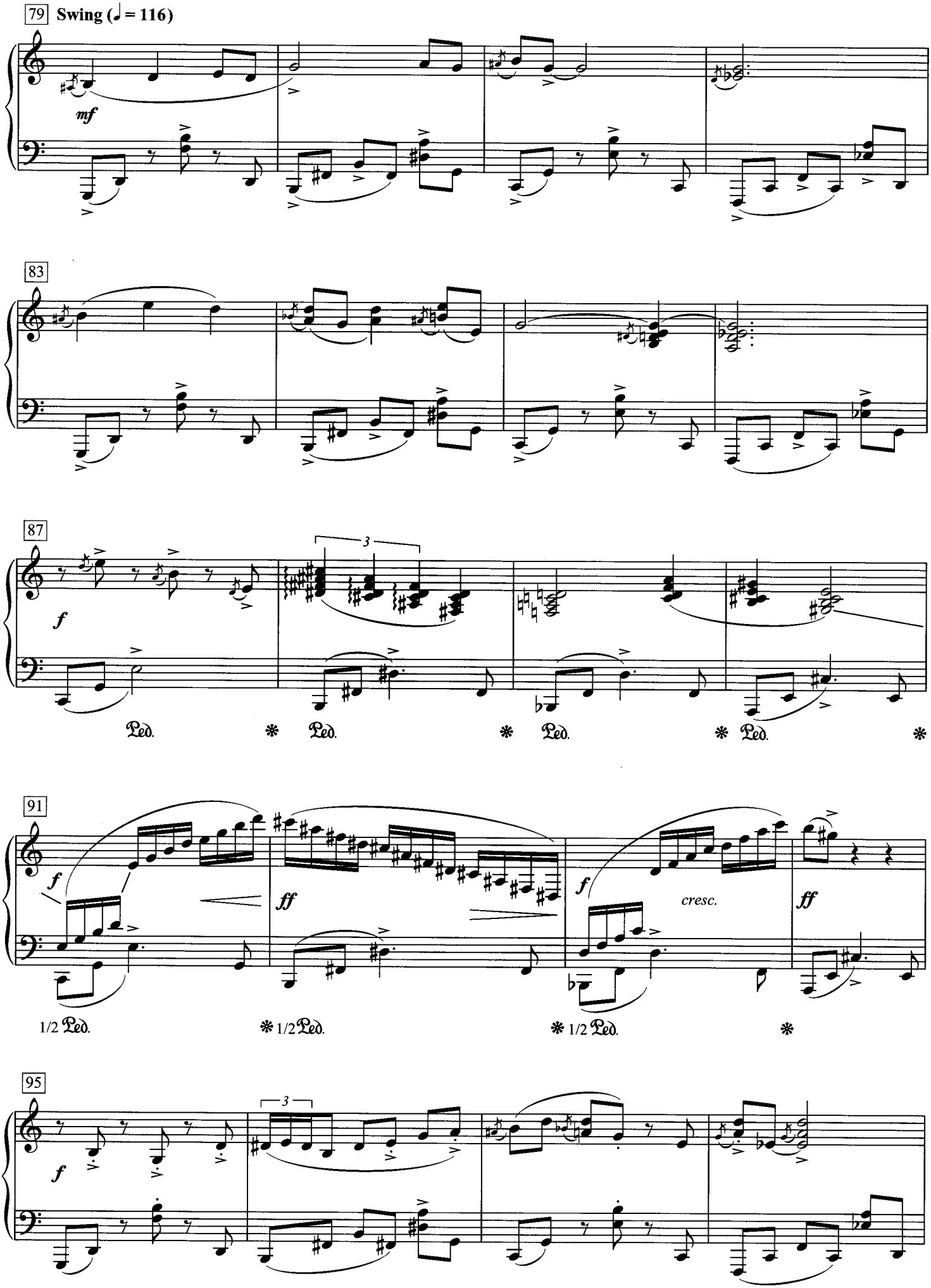


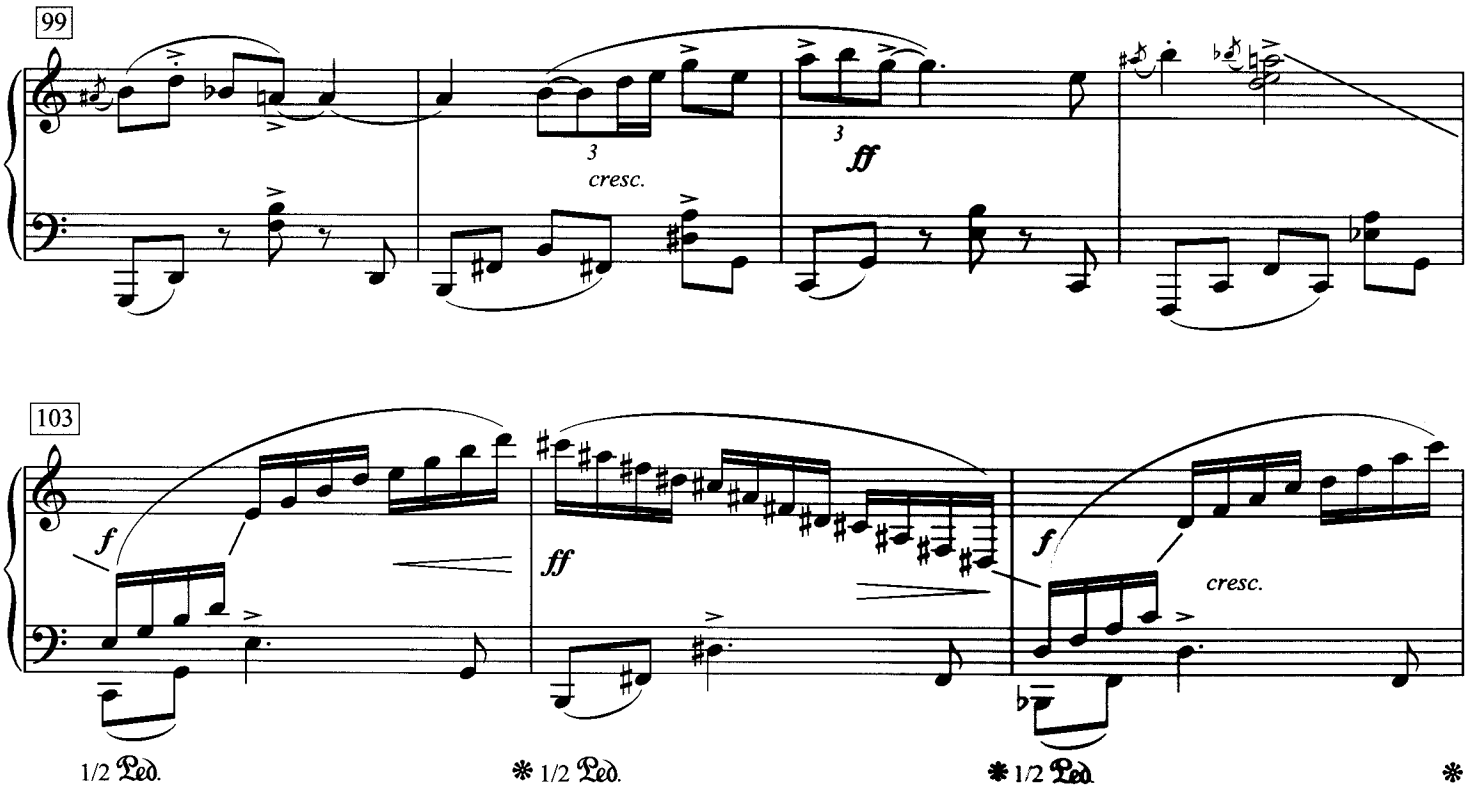
42 **Groove**



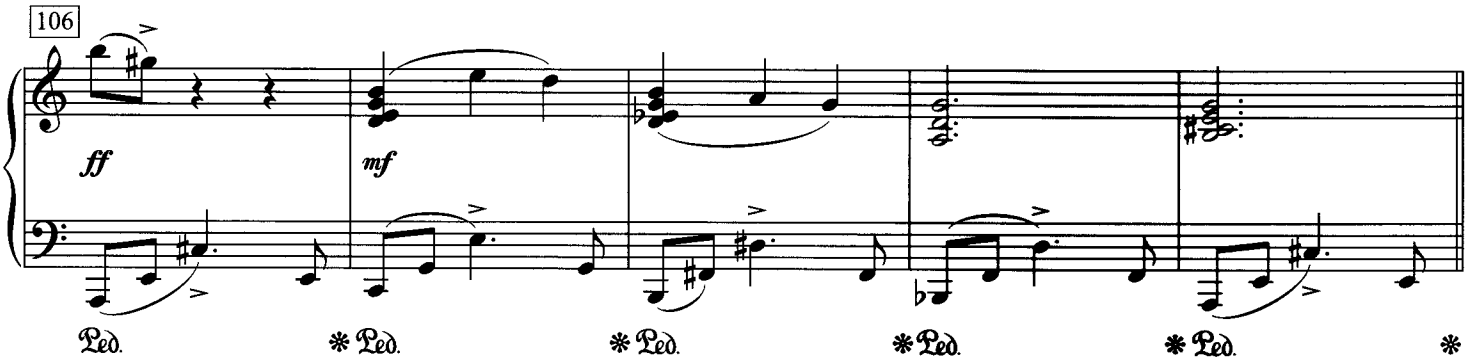

45
lazily
f
p sweetly
48
mp
mf
51
sfz
sfz
f
54
f
decresc.
mf
p decresc.
pp
rit.
mf
57
Slower, with great emotion and rubato (♩ = 60)
f
ff
decresc.
f
Ped.

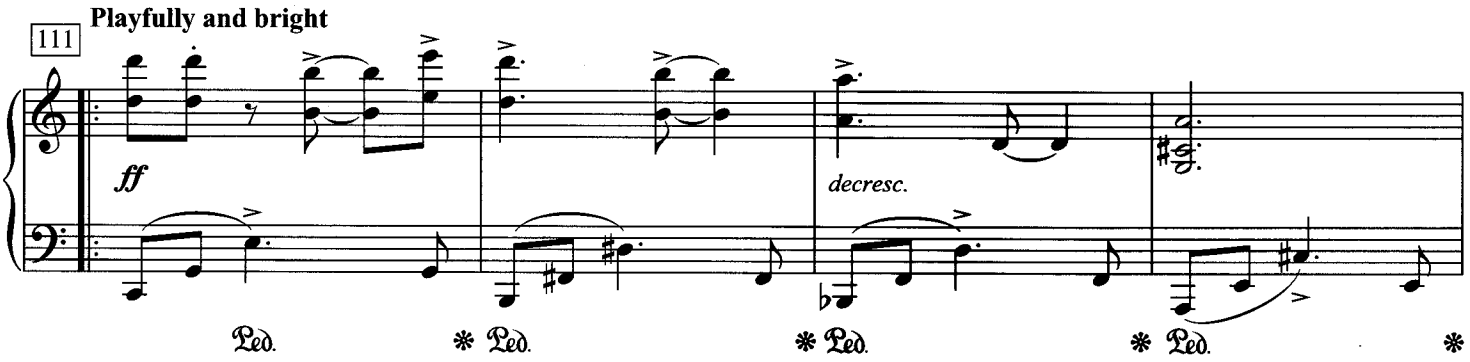

59
mf
cresc.
f
Ped.
62
Both hands 8va
mf
cresc.
f
mp
Reverently, like a lullaby (♩ = 104)
65
pp
mp
70
75
mp
sfz
mf
accel.
f

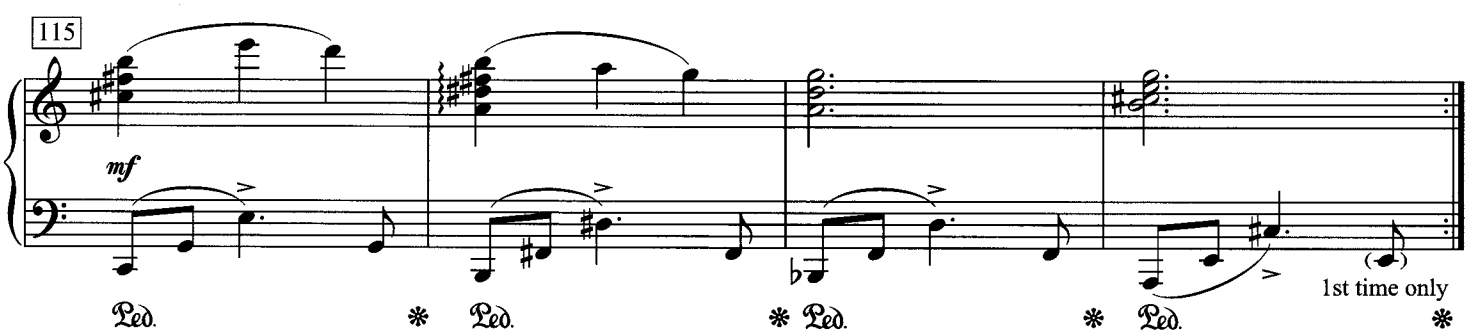

79 Swing (♩ = 116)
mf
83
87
f
3
Ped.
91
f
ff
cresc.
1/2 Ped.
95

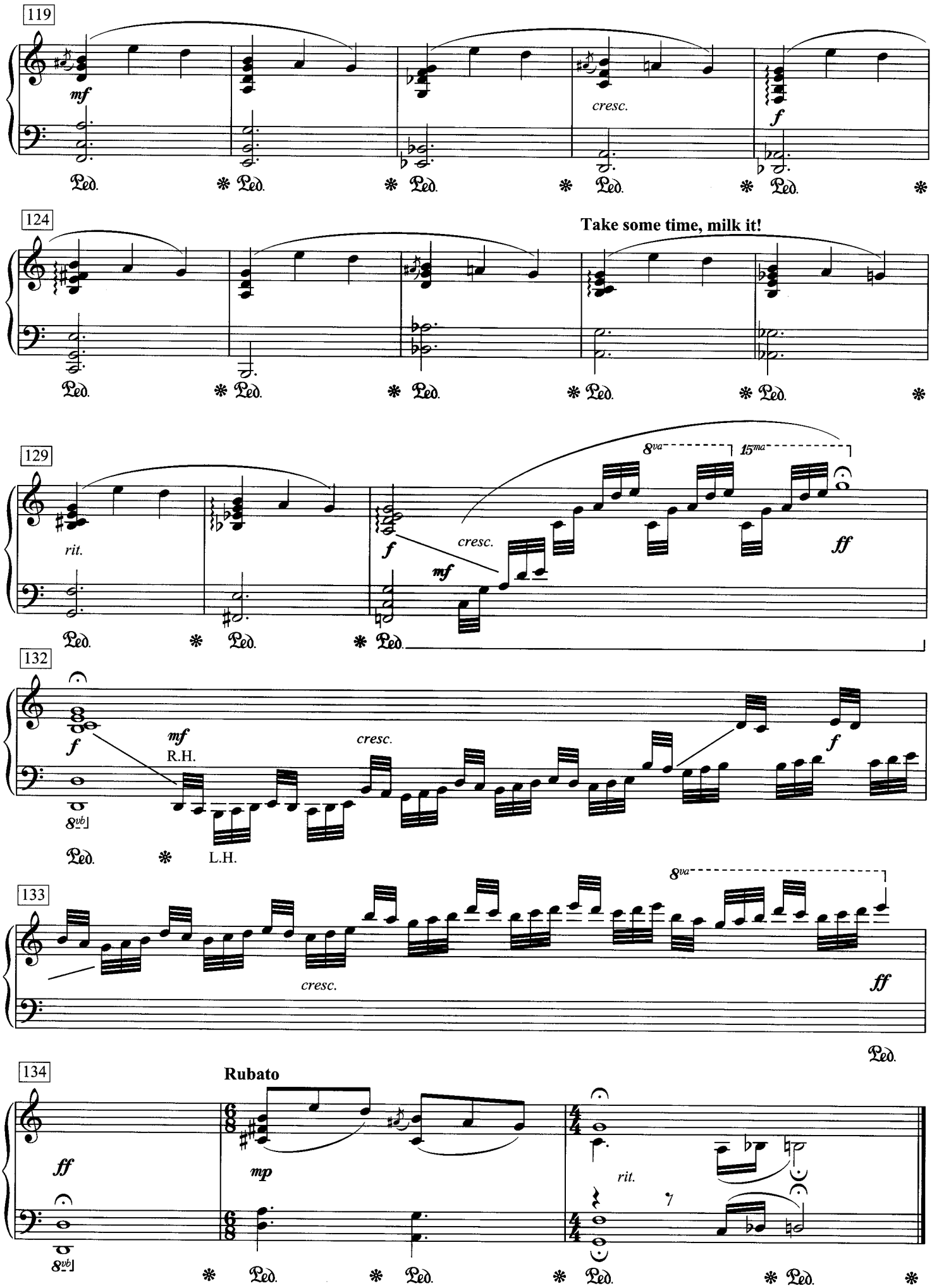

99
cresc.
ff

103
f
ff
f
cresc.
1/2 Ped.
* 1/2 Ped.
* 1/2 Ped.
*


106
ff
mf
Ped.
* Ped.
* Ped.
* Ped.
* Ped.
*


Playfully and bright
111
ff
decresc.
Ped.
* Ped.
* Ped.
* Ped.
*


115
mf
Ped.
* Ped.
* Ped.
* Ped.
(.)
1st time only
*


119
mf
cresc.
f
Ped.
124
Take some time, milk it!
129
rit.
f
cresc.
mf
8va
15ma
ff
132
f
mf
R.H.
cresc.
f
8vb
L.H.
133
8va
cresc.
ff
134
Rubato
ff
mp
rit.
8vb