

JAZZ LINES PUBLICATIONS

Presents

EMANON

ARRANGED BY JOHN LEWIS

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-7175

MUSIC BY JOHN 'DIZZY' GILLESPIE AND MILTON SHAW

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DIZZY GILLESPIE SERIES

EMANON (1946)

Background:

If Charlie Parker is considered to be the heart of bebop, then John Birks “Dizzy” Gillespie must be considered its brain. His iconic bullfrog cheeks, upward bent trumpet and comical on-stage persona provided an accessible veneer for a musical intellect of the highest order. His efforts as a trumpeter, composer, bandleader and teacher resulted in some of jazz’s most timelessly innovative moments during his 50-plus years in the public limelight.

Born in the rural town of Cheraw, S.C. on October 21, 1917, Gillespie displayed an aptitude for music at an early age. Starting on piano at age four, Gillespie first tried his hand at the trombone before finally settling on trumpet. His musical education continued at the Laurinburg Institute before eventually setting out on a musical career.

After stints in such smaller outlets as the Frank Fairfax, Edgar Hayes and Teddy Hill organizations, Gillespie’s first major exposure to the music world came during his time in the band of singer Cab Calloway. Heavily influenced by swing era icon Roy Eldridge, Gillespie’s solos already displayed an unusually advanced style both rhythmically and harmonically. This, coupled with his clownish personality, did not always sit well with Calloway, whose musical tastes were much more conservative. This conflict eventually came to an abrupt fore with a now-famous incident involving a spitball, leading to a physical confrontation that resulted in Gillespie’s immediate firing.

Gillespie’s path as one of jazz’s key innovators began to take shape during his time as a member of the band of crooner Billy Eckstine in the mid-1940s. It was here where Gillespie formed his legendary musical union with saxophonist Charlie Parker. The two young musicians, perennially unsatisfied with the state of jazz as it was, found a sympathetic situation with Eckstine, who was more than willing to allow for his young charges to experiment. These experiments led to the eventual recording of several modern day bebop anthems, including Gillespie’s compositions *Salt Peanuts* and *Groovin’ High*, which remain frequently played standards to this day.

In addition to his influence on the burgeoning bebop movement, Gillespie was also one of the first musicians to actively incorporate elements of Afro-Cuban music into more traditional jazz sounds. Together with conguero Luciano “Chano” Pozo Gonzales and multi-instrumentalist Mario Bauza, Gillespie helped codify what has now become one of the most typically emulated styles of jazz through his recordings such as *Manteca* and *Tin Tin Deo*.

In the early 1950s, Parker’s increasingly erratic lifestyle would lead to he and Gillespie parting ways. This did not stop Gillespie from continuing moving forward on his musical journey. Returning to his long time love of big bands, Gillespie’s various orchestras over the years serve as a textbook example of how to properly adapt the harmonic and rhythmic innovations of bebop into a format that may otherwise have seemed inhospitable to the style.



Influenced by his Baha'i faith, Gillespie's selflessness in sharing the spotlight made him an ideal mentor figure for many young up-and-comers in the jazz world. A non-exhaustive list of his proteges over the years include such heavyweights as trumpeters Lee Morgan, Jon Faddis and Arturo Sandoval; saxophonists James Moody, John Coltrane, and Paquito D'Rivera; pianists Wynton Kelly, Mike Longo and Kenny Barron; and drummers Kenny Clarke, Charli Persip and Ignacio Berroa.

Gillespie passed away from pancreatic cancer on January 6, 1993. His legacy continues on today through both the work of his musical family and that of the Dizzy Gillespie Alumni All-Stars, who maintain the memory of their namesake through recordings and world tours. Jazz Lines Publications is extremely proud to be able to aid in this legacy by presenting definitive versions of several of Gillespie's most well-known works.

The Music:

Pianist John Lewis wrote this arrangement of the Dizzy Gillespie/Milton Shaw tune *Emanon* for a 1946 recording session. The Gillespie band played this chart live during the 1940s and into the early 1960s. Featuring an angular, bebop-type melody, this chart helped usher in a new sound in big band writing. Leaving behind the dance music associated with big bands, the Gillespie band sought to bring virtuosity, showmanship, and 'modern' sounding big band arrangements to the concert hall. This Lewis arrangement makes a strong modernist statement. The arrangement features a trumpet soloist (written for Dizzy) with a standard big band (the trombone 4 part was added for Gillespie's 1961 Carnegie Hall appearance). There is a brief trombone solo as well. The most challenging - and rewarding - part of the chart is the four bar unison trumpet soli. While the soli is written for all five trumpets to play, it may be scaled back and played by only two or three trumpets. This publication is based on a complete set of parts from Dizzy Gillespie's library.

Dylan Canterbury and Jeffrey Sultanof

- March 2016

TENOR SAX I
(MOODY)

EMANON

Handwritten musical score for Tenor Saxophone I, titled "EMANON" by James Moody. The score is written on five systems of staves. The first system starts with a treble clef, a 2/4 time signature, and a key signature of one flat. It includes measures 12 and 13, with a dynamic marking "f". The second system continues the melody. The third system includes measure 25, marked with a box, and a dynamic marking "f". The fourth system includes measure 37, marked with a box and the instruction "2nd X ONLY", with a dynamic marking "ff". The fifth system includes measure 49, marked with a box, and a dynamic marking "mf". The score concludes with a double bar line.

p 2 solo

Solo

Handwritten musical score for Tenor Saxophone I, titled "EMANON" by James Moody. The score is written on five systems of staves. The first system starts with a treble clef, a 4/4 time signature, and a key signature of one flat. It includes measures 14 and 15, with a dynamic marking "f". The second system includes measure 16, marked with a box, and a dynamic marking "ff". The third system includes measure 17, marked with a box, and a dynamic marking "ff". The fourth system includes measure 18, marked with a box, and a dynamic marking "ff". The fifth system includes measure 19, marked with a box, and a dynamic marking "ff". The score concludes with a double bar line.

Here is the Tenor Saxophone I part from Dizzy's library with James Moody's name indicated. This part was most likely prepared for the 2000 Dizzy Gillespie All-Stars tribute concert.

EMANON

RECORDED BY DIZZY GILLESPIE

BY JOHN DIZZY GILLESPIE AND MILTON SHAW

ARRANGED BY JOHN LEWIS

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

SCORE

BRIGHT SWING ♩ = 200

TRUMPET SOLOIST

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

mf B^{b7} C^{m7} F7 B^{b6} F^{m7} B^{b7}(^{♯6}) E^{b7} E^{o7} B^{b6} C^{m7} D^{m7} D^bm7 C^{m7} F7(^{b9}) B^{b6} C^{m7} F7

PIANO

mf (SOLO) B^{b7} C^{m7} F7 B^{b6} F^{m7} B^{b7}(^{♯6}) E^{b7} E^{o7} B^{b6} C^{m7} D^{m7} D^bm7 C^{m7} F7(^{b9}) B^{b6} C^{m7} F7 (END SOLO)

BASS

mf B^{b7} C^{m7} F7 B^{b6} F^{m7} B^{b7}(^{♯6}) E^{b7} E^{o7} B^{b6} C^{m7} D^{m7} D^bm7 C^{m7} F7(^{b9}) B^{b6} C^{m7} F7

DRUM SET

mf (4) (8) (12)

2 3 4 5 6 7 8 9 10 11 12

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13

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

Musical score for page 2 of "EMANON". The score includes parts for saxophones (Alto, Tenor, Baritone), trumpets (1-4), trombones (1-4), guitar, piano, bass, and drums. The key signature is B-flat major (two flats). The score is divided into measures 13 through 24. Dynamics include *mf* and *f*. Performance instructions include "PLAY 2ND X ONLY" and "PLAY BOTH X". The drum part features a steady bass drum and snare pattern. The guitar and piano parts provide harmonic support with chords and rhythmic patterns. The saxophone and trumpet parts feature melodic lines with slurs and accents.

13

14

15

16

17

18

19

20

21

22

23

24

(25)

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BS.

DR.

mp

mp

mp

(4) (8) (12)

25 26 27 28 29 30 31 32 33 34 35 36

mp

(SOLO)

(END SOLO)

B^b7 Cm7 F7 B^b7 Fm7 B^b7 E^b7 E^o7 B^b6 Cm7 Dm7 D^bm7 Cm7 F7 B^b6 Cm7 F7

B^b7 Cm7 F7 B^b7 Fm7 B^b7 E^b7 E^o7 B^b6 Cm7 Dm7 D^bm7 Cm7 F7 B^b6 Cm7 F7

B^b7 Cm7 F7 B^b7 Fm7 B^b7 E^b7 E^o7 B^b6 Cm7 Dm7 D^bm7 Cm7 F7 B^b6 Cm7 F7