

JAZZ LINES PUBLICATIONS

*Presents*

**HEADS OR TAILS**

RECORDED BY THE TERRY GIBBS DREAM BAND

ARRANGED BY ERNIE WILKINS

EDITED BY JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8264

MUSIC BY TERRY GIBBS

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PUBLISHED BY THE JAZZ LINES FOUNDATION INC.,

A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

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## **HEADS OR TAILS (1956)**

### **Background:**

Born in Brooklyn in 1924, Terry Gibbs began his professional career at the age of twelve winning the *Major Bowes Amateur Hour* (one of the most popular radio shows on the air; Frank Sinatra also made his first professional appearance on this program). Gibbs toured with Benny Goodman, Chubby Jackson, Buddy Rich and Woody Herman, becoming a leader himself some years later. In addition, he has composed over 300 songs, 280 of which have been recorded by the likes of Nat King Cole, Woody Herman, George Shearing, Julian 'Cannonball' Adderley, Buddy DeFranco, and many other jazz musicians.

According to Gibbs, when he moved to Los Angeles in 1957, he'd already made an album with a big band that he wasn't very pleased with. He wanted to do a new one, but he wanted the music to be fully rehearsed before the band entered the studio. Unfortunately, the music union did not allow rehearsal for a record date.

Gibbs had a gig with his quintet at a club called the Seville. Soon after, Gibbs was allowed to bring in a big band instead of the quintet; the owner paid him the same amount of money. Being that Gibbs was not a local attraction, he would have just enough money to pay

everyone local scale (\$15), and, as the leader, he would make \$11 after paying the bandboy \$8. Gibbs appeared on local television shows plugging his appearance, and the night of the show 300 people, famous movie stars as well as musicians, came to the club to hear an all-star ensemble playing top arrangements by Med Flory, Manny Albam, Bill Holman, Al Cohn, Bob Brookmeyer, and Marty Paich. Engineer Wally Heider came down to the various clubs where the band performed and recorded it, resulting in several albums issued almost twenty years later on the Contemporary label. The musicians were the cream of the L.A. scene at the time.



Thanks to an exclusive agreement with Terry Gibbs, many of the wonderful arrangements recorded by this incredible big band known as the Terry Gibbs Dream Band will be available as will numerous other un-recorded instrumental arrangements written for the band over the years.

### **Acknowledgements:**

Special thanks to Terry Gibbs for granting us access to his library and sharing with us many memories of forming and playing with the *Terry Gibbs Dream Band*. We're thrilled to have the opportunity to publish music from this wonderful library.

**Jeffrey Sultanof**

-April 2011

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**SCORE**

BRIGHT SWING ♩ = 180

The score is for a jazz ensemble and includes the following parts:

- 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
- VIBRAPHONE
- PIANO
- BASS
- DRUM SET

The score is in 4/4 time with a tempo of 180 beats per minute. It features a key signature of one sharp (F#) and a dynamic range from *f* (forte) to *mp* (mezzo-piano). The piece is divided into four measures, with measure numbers 2, 3, and 4 indicated at the bottom of the page.

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A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.

Trpt. 1  
Trpt. 2  
Trpt. 3  
Trpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Vib.  
PNO.  
Bs.  
D. S.

5 6 7 8

Detailed description: This is a page of a musical score for the piece 'HEADS OR TAILS'. The score is arranged for a jazz ensemble. The top section contains five saxophone parts (Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, and Baritone Saxophone). The middle section contains four trumpet parts and three trombone parts. Below that are parts for Vibraphone, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of two sharps (F# and C#). The first four measures (measures 5-8) feature a melodic line in the saxophones, with a triplet of eighth notes in measures 6 and 7. The piano part has a bass line with a triplet of eighth notes in measure 7. The drums play a steady eighth-note pattern. The vibraphone and trumpets 3 and 4, and trombones 2 and 3 have entries in measure 8, marked with a mezzo-forte (mp) dynamic. The piano part has an 8va marking in measure 7. The page is numbered 5, 6, 7, and 8 at the bottom.