

Presents

JAZZ LINES PUBLICATIONS

LOVER, COME BACK TO ME

RECORDED BY DIZZY GILLESPIE

ARRANGED BY DIZZY GILLESPIE

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-7493

WORDS BY OSCAR HAMMERSTEIN II. MUSIC BY SIGMUND ROMBERG

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THE JAZZ LINES FOUNDATION INC.

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DIZZY GILLESPIE SERIES

LOVER, COME BACK TO ME (1948)

Background:

When I was eighteen, I borrowed a copy of the Dizzy Gillespie Big Band album recorded live at the Salle Pleyel on February 28, 1948. Recorded privately, source acetates well-worn from constant playing, this album changed my life forever. I'd never known such music existed. I wasn't alone; such musicians as Michel Legrand commented that audiences in the hall, particularly musicians, were spellbound at the new jazz. Up until then, very few of the 'beboppers' had played in Europe, and since the music was recorded by small labels with poor distribution, only a handful of people had heard what had become the 'hip' thing in jazz.

The music called 'bebop' was small-group music, and few thought that it could adapt well for big band. However, in 1943 Henry Jerome proved the opposite. Broadcasts of this important band exist. The Earl Hines band from 1943 had Gillespie, Parker and Sarah Vaughan as members, but is not easy to know if the new music was played by Hines, as recordings of this legendary ensemble do not exist. Gerald Wilson played and recorded *Groovin' High* in 1945, and Billy Eckstine played the new music during 1945-7 as well.

Gillespie was born to be a big band leader, and the first of his large ensembles was actually part of a traveling show called *Hepsations of 1945*. In addition to playing for singers and dancers in the show, Gillespie's band played for dancing after the show. In most places the band played, audiences could not dance to the music, and reacted negatively to the new sounds. After the tour ended, Gillespie and *Hepsations* arranger Walter 'Gil' Fuller tried again. Signed to a small label called Musicraft, the orchestra recorded compositions that became legendary, such as *Our Delight*, *One Bass Hit*, *Ray's Idea*, and *Emanon* ("no name" spelled backwards). RCA Victor soon signed the band and the ensemble toured successfully, eventually playing concerts in Europe, where audiences went wild. By 1950, however, big bands became harder to sustain, and Gillespie disbanded his ensemble. Gil Fuller was very busy running an arranging service (for a time employing Budd Johnson and Arturo O'Farrill among others) and formed a publishing company with titles primarily from the book of the Gillespie Orchestra (although he also published some Bud Powell compositions). He prepared stock arrangements of most of his song holdings, and later sold the company to J.J. Robbins & Sons (this was run by the son of the original Robbins, part of Big 3 Music). That company was later sold to Music Sales Corp.

-Jeffrey Sultanof

The Music:

Although his accomplishments as a trumpeter are universally acknowledged, in the early days of the bebop movement Dizzy Gillespie crafted a handful of highly creative and unique arrangements that serve as textbook examples of how to adapt the movement's harmonic and rhythmic idiosyncrasies to a big band format. This 1948 arrangement of the swing era standard *Lover, Come Back to Me* puts a highly modern spin on what was already considered to be an old classic.

Notes to the Conductor:

After the rhythm section (with the pianist instead playing on celeste) sets up the 3/4 Afro-Cuban feel in the first 4 bars, the saxophones come in with a simple multi-textured rhythmic riff. Gillespie enters with the melody at measure 13, showcasing a tenderness rarely associated with his playing. The backgrounds consist mostly of simple but effective riffs and pads in the saxophones and trombones, with a re-appearance of the introductory riff in the first ending at measure 41.



The saxophones take over the first half of the melody on the bridge at measure 47, with Gillespie resuming the lead role at measure 59. A brief rubato statement from Gillespie is followed with a powerful ensemble blast in measure 72, followed by a suddenly slower tempo with Gillespie performing the final few measures of the melody with some subdued saxophone accompaniment.

The arrangement undergoes another sudden shift in speed with a typically brilliant Gillespie solo break setting up a rapidly faster tempo at measure 77. A drum break sets up the band's full entrance at measure 85, with Gillespie screaming over the top of the raucous ensemble. Some dissonant horn blasts under the final melody statement at measure 101 set up the same chord that occurred in measure 72, followed by another significant downshift in tempo as Gillespie leads the saxophones in a re-harmonization of the final few measures of the melody. The arrangement comes to a conclusion with Gillespie hanging out on top of a noticeably dissonant (and very bebop-infused) final chord from the ensemble.

The piano doubles on celeste: in the event that a celeste is not available it is advised that the written piano part be played an octave higher. In addition, a part for conga drums has been created that is roughly based on Chano Pozo's performance on the original recording. This publication is not a transcription - it has been prepared from Dizzy Gillespie's original set of parts.

Dylan Canterbury

- May 2017

DIZZY

ARR. BY
DIZZY GILLESPIE

LOVER COME BACK TO ME

INTRO

Handwritten musical notation for the intro, including a treble clef, a 3/4 time signature, and a key signature of one flat. It features a melodic line with notes and rests, and a bass line with notes and rests. There are handwritten annotations: "SAXES" above the staff, "12 8" in a box, and "A-L" below the staff.

A SOLO - FREELY

Handwritten musical notation for section A, consisting of five staves of music. The notes are numbered 1 through 16. The music is written in a single melodic line with a bass line.

A2

Handwritten musical notation for section A2, consisting of two staves of music. The notes are numbered 17 through 24. The music is written in a single melodic line with a bass line.

1ST X - LOCO
2ND X - S UZ

Handwritten musical notation for section B, consisting of two staves. The top staff has notes numbered 29, 30, 31-32, 33, and 34. It includes annotations: "10 (LOCO)", "3x3 2", and "20 (8va)". The bottom staff is labeled "B (SAXES)" and has a large "8" above it, with "35-42" written below.

Handwritten musical notation for section B1, consisting of one staff with notes numbered 43, 44, 45, and 46. It is labeled "LOCO" above the staff.

Handwritten musical notation for section B2, consisting of one staff with notes numbered 47, 48, 49, and 50.

Handwritten musical notation for section B3, consisting of one staff with notes numbered 51, 52, 53, and 54.

Handwritten musical notation for section C, consisting of one staff with notes numbered 55, 56, 57, and 58.

Handwritten musical notation for section D, consisting of one staff with notes numbered 59, 60, 61, and 62. It includes annotations: "D SLOW 4 (CONDUCTED)", "56 (BAND CUT)", and "(W/SAXES)".

Handwritten musical notation for section E, consisting of one staff with notes numbered 63, 64, 65, 66, and 67-70. It is labeled "E FAST 2 (SOLO BREAK)" and "(DRUMS)".

Handwritten musical notation for section F, consisting of one staff with notes numbered 71, 72, 73, and 74. It includes chord symbols: Aø7, Eb9#11, Aø7, and D7(b9).

Handwritten musical notation for section F2, consisting of one staff with notes numbered 75, 76, 77, and 78. It includes chord symbols: Aø7, Eb9#11, Aø7, and D7(b9).

Here is Dizzy's part from his library. This set of parts were copied from the originals for his 1960s touring band.

LOVER, COME BACK TO ME

SCORE

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AFRO-CUBAN ♩ = 150

Trumpet Soloist

Woodwind 1: Alto Sax.

Woodwind 2: Alto Sax.

Woodwind 3: Tenor Sax.

Woodwind 4: Tenor Sax.

Woodwind 5: Baritone Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Guitar

Celeste/Piano

Acoustic Bass

Drums

Conga Drums

2 3 4 5 6 7 8 9 10 11 12

13

legato
mf

Solo Tpt.

Ww. 1 (A. Sx.)
mp

Ww. 2 (A. Sx.)
mp

Ww. 3 (T. Sx.)
mp

Ww. 4 (T. Sx.)
mp

Ww. 5 (B. Sx.)
mp

Gtr.
mf

Cel.

Bs.

Dr.

C. Dr.

A^b_{ma7} A^b_6 B^b_{13} $C9^{(f5)}$

(4) (8)

(4) (8)

13

14

15

16

17

18

19

20

(21)

Musical score for measures 21-28. The score includes parts for Solo Tpt., Gtr., Cel., Bs., Dr., and C. Dr. The key signature is B-flat major (two flats). The tempo is 4/4. The score includes various musical notations such as notes, rests, and chords. The Solo Tpt. part features a melodic line with slurs. The Gtr. part features a rhythmic pattern with slash marks. The Cel. part features a complex rhythmic pattern with slurs. The Bs. part features a bass line with notes and rests. The Dr. part features a drum pattern with slash marks and accents. The C. Dr. part features a bass line with slash marks and accents.

Chord symbols: Fm^7 , Fm^6 , B^b_9 , $B^{\circ}7$

Measure numbers: 21, 22, 23, 24, 25, 26, 27, 28