

Presents

JAZZ LINES PUBLICATIONS

THINGS TO COME

ARRANGED BY GIL FULLER

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-8694

MUSIC BY JOHN BIRKS 'DIZZY' GILLESPIE AND WALTER 'GIL' FULLER

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THE JAZZ LINES FOUNDATION INC.

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DIZZY GILLESPIE SERIES

THINGS TO COME (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:

Things to Come is an update of the composition *Bebop* (a/k/a *Dizzy's Fingers*) that Gillespie recorded in 1945. The stock for this arrangement has been corrected based on parts from the Gillespie band book. Sections that were cut have been restored.

Dylan Canterbury and Jeffrey Sultanof

- May 2017

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DIZZY GILLESPIE

1ST TRUMPET

ARR. BY
GIL FULLER

THINGS TO COME

(FAST TEMPO)

Handwritten musical score for the 1st Trumpet part, measures 1 through 16. The score is written on a grand staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings. Section markers A and B are present. Measure numbers 1, 2, 3, 4, and 8 are indicated above the staves. A handwritten note '3RD TRPT BRN.' is written above measure 16.

Handwritten musical score for the 1st Trumpet part, measures 17 through 32. This section includes several annotations: '3RD TRPT SOLO' written above measures 17, 18, and 19; '2x3' and '3x3' written above measures 17 and 18 respectively; 'Come in last time' written above measure 20; '3RD SOLO' written above measure 21; '3RD TRPT SOLO' written above measure 22; '32 BARS' written in the top right corner; 'PRIMO BRN.' written above measure 23; '2 chances' written above measure 24; 'PNO SOLO' written above measure 25; and '8' written above measure 26. Measure numbers 7, 8, and 8 are indicated above the staves. Section markers C, D, E, and F are present. The score continues with various musical notations and dynamics.

NO. M2 C8-10 STAVE

Here is the trumpet I part from Dizzy's library.

THINGS TO COME

SCORE

MUSIC BY JOHN BIRKS 'DIZZY' GILLESPIE
AND WALTER 'GIL' FULLER

ARRANGED BY WALTER 'GIL' FULLER

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FAST SWING ♩ = 300

The score is arranged for a jazz ensemble. It includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-3, Guitar, Piano, Bass, and Drum Set. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'FAST SWING' at 300 beats per minute. The score is divided into measures 1 through 12. Dynamics include *f* (forte), *ffz* (fortissimo zingando), and *ff* (fortissimo). The guitar and piano parts include chord diagrams and chord names such as F_m , B^b7 , F_m6 , F_m6 , $C7(\sharp 9)$, $F_m(m7)$, $C7(\sharp 9)$, $F_m(m7)$, and $C7(\sharp 9)$. The drum set part includes a 'FILL' marked with a dashed line and an accent (>).

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