

Presents

JAZZ LINES PUBLICATIONS

TWO BASS HIT

ARRANGED BY GIL FULLER

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-8695

MUSIC BY JOHN DIZZY GILLESPIE AND JOHN LEWIS

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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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GIL FULLER SERIES

TWO BASS HIT (1947)

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.

Happily, the stock arrangements were relatively close to the actual music the Gillespie band played, and are now restored to print with additions and corrections from additional sources in the Gillespie library.

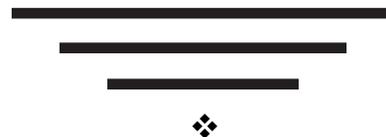
The Music:

Two Bass Hit was written by Dizzy Gillespie and pianist John Lewis as a bass feature for Ray Brown. Over the few years that the Gillespie big band played this arrangement live, Al McKibbon and Nelson Boyd were also featured bassists. In 1949 J.J. Robbins & Sons published a stock arrangement of this tune that was nearly identical to the arrangement from Dizzy's book. The only major difference was that the published version was for 3 trumpets instead of 4. We have recreated the 4th trumpet part. Additionally, though Gil Fuller was listed as the arranger for the stock publication, this may have actually been arranged by John Lewis.

Thank you for purchasing this publication and supporting our efforts.

Jeffrey Sultanof

- December 2011



TWO BASS HIT

SCORE

MUSIC BY JOHN DIZZY GILLESPIE AND JOHN LEWIS

ARRANGED BY WALTER 'GIL' FULLER

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 200

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

- Alto Sax. 1 & 2:** Melodic lines with accents and dynamics like *ff*.
- Tenore Sax. 1 & 2:** Similar melodic lines to the alto saxophones.
- Baritone Sax.:** Melodic line with accents.
- Trumpet 1, 2, 3, & 4:** Harmonic support with accents and dynamics like *ff*.
- Trombone 1, 2, & 3:** Harmonic support with accents and dynamics like *ff*.
- Guitar:** Chordal accompaniment with dynamics like *ff*. Chords include $F^{\sharp}m^9$, Fm^9 , Em^9 , $E^b m^{11}$, Dm^{11} , $D^b9(\sharp 11)$, and $C\%$.
- Piano:** Chordal accompaniment with dynamics like *ff*. Chords include $F^{\sharp}m^9$, Fm^9 , Em^9 , $E^b m^{11}$, Dm^{11} , $D^b9(\sharp 11)$, and $C\%$.
- Bass:** Walking bass line with dynamics like *ff*. Includes *fill* markings.
- Drum Set:** Rhythmic accompaniment with dynamics like *ff*.

The score is divided into measures 2 through 8, with measure numbers 2, 3, 4, 5, 6, 7, and 8 indicated at the bottom.

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9

A. Sax. 1
f

A. Sax. 2
f

T. Sax. 1
f

T. Sax. 2
f

B. Sax.
f

Trpt. 1
f

Trpt. 2
f

Trpt. 3
f

Trpt. 4
f

Tbn. 1
f

Tbn. 2
f

Tbn. 3
f

Grp.
C% Cm7 Dm7 Em7 Fm7 Em7 Dm7 Cm7 C%

Pho.
C% Cm7 Dm7 Em7 Fm7 Em7 Dm7 Cm7 C%
fill -----

Bs.
C% Cm7 Dm7 Em7 Fm7 Em7 Dm7 Cm7 C%

D. S.
sm (4) (8)