

JAZZ LINES PUBLICATIONS

Presents

WHISPER NOT

RECORDED BY DIZZY GILLESPIE

ARRANGED BY BENNY GOLSON

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-7314

MUSIC BY BENNY GOLSON

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

BENNY GOLSON SERIES

WHISPER NOT (1956)

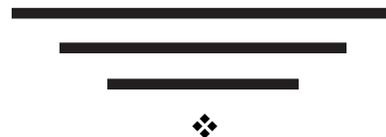
Background:

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.

-Jeffrey Sultanof



Multi-talented and internationally famous jazz legend, - a composer, arranger, lyricist, producer - and tenor saxophonist of world note, Benny Golson was born in Philadelphia, PA on January 25, 1929. Raised with an impeccable musical pedigree, Golson has played in the bands of world famous Benny Goodman, Dizzy Gillespie, Lionel Hampton, Earl Bostic, and Art Blakey.

Few jazz musicians can claim to be true innovators and even fewer can boast of a performing and recording career that literally redefines the term 'jazz.' Benny Golson has made major contributions to the world of jazz with notable compositions that have become standards: **Killer Joe, I Remember Clifford, Along Came Betty, Stablemates, Whisper Not, Blues March, Five Spot After Dark, Blues After Dark,** and **Are you Real?** Golson's compositions have found their way into countless recordings over the years and are still being recorded. He has recorded over 30 albums and written over 300 compositions.

For more than 60 years, Golson has enjoyed an illustrious musical career in which he has composed and arranged music for Count Basie, John Coltrane, Miles Davis, Sammy Davis Jr., Ella Fitzgerald, Dizzy Gillespie, Benny Goodman, Lionel Hampton, Shirley Horn, Quincy Jones, Peggy Lee, Carmen McRae, Anita O'Day, Oscar Peterson, Lou Rawls, Mel Torme, and George Shearing. Golson's prolific writing also includes scores for American TV series and films including M*A*S*H, Mission: Impossible, Mod Squad, The Partridge Family, and The Academy Awards.

Benny Golson has absolute mastery of the jazz medium. He has not only blazed a trail in the world of jazz but is passionate about teaching. He has lectured and hosted workshops at Lincoln Center, New York University, Berklee School of Music, Manhattan School of Music, and many other colleges and universities. Golson has been honored with doctorates from William Paterson College and Berklee School of Music.

Golson's musical odyssey has taken him around the world. In 1987 he was sent by the U.S. State Department on a cultural tour of Southeast Asia, New Zealand, Indonesia, Malaysia, Burma, and Singapore. A live performer who consistently knocks audiences off their feet, Benny Golson has performed in the U.S.A., Europe, South America, the Far East and Japan for decades. This humble musical giant continues to impress critics, fans and fellow musicians with his prodigious contributions to the world of jazz.

The Music:

One of the most well-known jazz standards of the 1950s, Benny Golson's **Whisper Not** began life innocently enough as an arrangement for trumpeter Dizzy Gillespie's 1956 State Department big band. Although **Whisper Not** may not be as complicated or intricate a form as some of Golson's other compositions, the disarming melody is underpinned by some sneakily complex harmonies.

Notes to the Conductor:

In particular, bars 17 and 19 of this arrangement contain specifically written voicings in the piano part that Golson considered to be as integral to the tune as the melody itself. Appropriately enough for the title, this arrangement begins at a barely audible volume level, with only occasional louder bursts until the brief shout chorus at bar 54. The famous "march time" segment of the piece occurs at bar 86, where the volume level tapers off to a medium-soft level once again. The piece crescendos to a dramatic ending starting around bar 110. Gillespie was a lifelong talent scout, always willing to be generous in showcasing young up-and-coming musicians. On the original recording, Gillespie yields the spotlight to an 18-year-old Lee Morgan for the trumpet solo. The original recording also features solos from the composer Golson, alto saxophonist Ernie Henry and pianist Wynton Kelly, all up-and-coming stars in and of their own.

This arrangement is for standard big band instrumentation (with the exception of three trombone parts instead of four) and has been published from the original parts used during the recording session. This is not a transcription. We hope you enjoy playing this arrangement as much as we enjoyed preparing it for you!

Dylan Canterbury

- April 2016

WHISPER NOT

SCORE

RECORDED BY DIZZY GILLESPIE

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MEDIUM SWING ♩ = 110

① No Vib.

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

GUITAR

PIANO

BASS

DRUM SET

1 2 3 4 5

p *mp*

No Vib.

Cm Cm7/B^b Am7^(b9) D7^(b9) Gm Gm7/F E m7^(b9) A7^(b9) Dm7

Hi-HAT

(4)

The musical score is arranged in a standard jazz format. The top section contains five saxophone staves (A.Sx. 1, A.Sx. 2, T.Sx. 1, T.Sx. 2, B.Sx.) with melodic lines and phrasing slurs. Below them are four trumpet staves (Tpt. 1-4) and three trombone staves (Tbn. 1-3), with some parts featuring dynamics like *ffz* and *mp*. The guitar and piano parts are shown as chordal accompaniment with chord symbols: E_m7 , $A7^{(9)}$, $Dm7$, E_m7 , $Fm7$, $G7^{(\frac{9}{13})}$, E_m7 , $A7^{(9)}$, $Dm7$, E_m7 , $Fm7$, and B^b7 . The bass line is a walking bass pattern. The drum part includes a snare line with dynamics like *ffz* and *mp*, and a bass drum line with measures numbered (6), (7), (14), and (15).

WHISPER NOT

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Musical score for measures 12 through 19. The score includes parts for:

- A Sax. 1 & 2
- T Sax. 1 & 2
- B. Sax.
- TPt. 1, 2, 3, 4
- Tbn. 1, 2, 3
- Gtr.
- PNO.
- BS.
- Dr.

Measure 12 starts with a circled '12'. The key signature is two sharps (F# and C#). The score includes various musical notations such as dynamics (mp, p), articulation (accents), and phrasing slurs. The guitar and piano parts feature chord changes: Am7(b9), D7(b9), Gm7, C9, Em7(b9), A13(b9), Dm7(b9), and G13(b9). The drum part includes a snare drum line with a '4' above it in measure 15 and a '7' above it in measure 18. The score ends with a fermata and a 'p' dynamic marking in measure 19.