

JAZZ LINES PUBLICATIONS

Presents

STABLEMATES

RECORDED BY DIZZY GILLESPIE

ARRANGED BY BENNY GOLSON

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-7339

MUSIC BY BENNY GOLSON

COPYRIGHT © 1955 (RENEWED 1983) IBBOB MUSIC, INC. D/B/A TIME STEP MUSIC (ASCAP)
INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED

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.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

BENNY GOLSON SERIES

STABLEMATES (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:

Having long since entered the pantheon of jazz standards, this version of Benny Golson's **Stablemates** was arranged for trumpeter Dizzy Gillespie's 1956 State Department-sponsored big band. In many ways, **Stablemates** is the best representative of what makes Golson's writing so unique; although its unusual form (a 14-bar A section, an 8-bar bridge, and another 14-bar A section) and tricky chord changes provide an undeniable challenge to the improviser, the listener is drawn in by its undeniably warm and mellow melody.

This particular arrangement was written to feature Gillespie as its main soloist, and, not surprisingly, Gillespie more than rises to the challenge on the original recording, both through his playful interpretation of the melody and his barnstorming improvised solo. The piece also features a solo for tenor saxophone, played not by the composer, but the highly underrated Billy Mitchell.

Notes to the Conductor:

It is important for the ensemble to maintain a high level of energy throughout the performance. This is a boisterous arrangement, to be sure, with everything coming to a climax at the shout chorus that begins at measure 155. Be sure to not get too carried away as to lose sight of the arrangement's intrinsic warmth, however, as an overly bombastic performance can ultimately override some of the piece's wonderful intricacies.

This arrangement is for standard big band instrumentation with trumpet soloist (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

STABLEMATES

SCORE

RECORDED BY DIZZY GILLESPIE

MUSIC BY BENNY GOLSON
ARRANGED BY BENNY GOLSON

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 200

①

The score is for a jazz ensemble in 4/4 time with a tempo of 200 BPM. It features a variety of instruments: Trumpet Soloist, 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 the key of B-flat major (two flats). The score is divided into eight measures, with dynamics ranging from *mf* to *f*. The guitar, piano, and bass parts include chord diagrams for D_{m9}^{\flat} , $A7(\frac{9}{13})$, $G^{\flat}13$, $Cm7(\flat 9)$, $F13(\flat 9)$, $B^{\flat}m9$, $E^{\flat}9$, E_m9 , and A^9 . The drum set part features a consistent rhythmic pattern of eighth notes.

COPYRIGHT © 1955 (RENEWED 1983) IBBOB MUSIC, INC. D/B/A TIME STEP MUSIC (ASCAP)
INTERNATIONAL COPYRIGHT SECURED ALL RIGHTS RESERVED

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2016 THE JAZZ LINES FOUNDATION INC.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

9

TR. SOLO

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

GTR.

PNO.

BS.

DR.

9 10 11 12 13 14 15 16

(8)

$B^{\flat}7(\frac{9}{8})$ $E^{\flat}m9$ $A^{\flat}7(\frac{9}{8})$ $D^{\flat}m9$ $C7(\frac{9}{5})$ $A^{\flat}m(m7)$ $A^{\flat}m7$ $D^{\flat}13$ $D^{\flat}7(\frac{9}{5})$ $D^{\flat}9$ $G^{\flat}m7$ $Gm9$ $C7(\frac{9}{5})$

RUMBA

PT. SOLO

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

PNO.

B.S.

Dr.

17 18 19 20 21 22