

JAZZ LINES PUBLICATIONS

Presents

JESSICA'S DAY

ARRANGED BY QUINCY JONES

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

FULL SCORE

JLP-7311

MUSIC BY QUINCY JONES

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THE JAZZ LINES FOUNDATION INC.

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DIZZY GILLESPIE SERIES

JESSICA'S DAY (1956)

Dizzy Gillespie Biography:

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.

Quincy Jones Biography:

Quincy Jones has been a ubiquitous presence on the American music scene for over 50 years. His impact on the worlds of jazz and pop music cannot be understated, as he has been involved in crafting the sounds of some of these genres' most crucial works. Born in Chicago in 1933, Jones spent his teenage years in Seattle, Washington. Music became his life's calling while attending Garfield High School, studying trumpet and arranging. His studies eventually led him east to Boston to study at the Berklee College of Music. He would also spend time in the late 1950s studying with renowned educators Nadia Boulange and Olivier Messiaen. Jones' first major musical experiences came as a member of the trumpet section of Lionel Hampton's band; this section also included such future heavy hitters as Clifford Brown and Art Farmer. Continued work as a trumpeter and arranger came while a member of Dizzy Gillespie's famed big band of the mid 1950s.

Inspired by these experiences, Jones formed his first band in 1960. Although this band was staffed by some of the greatest musicians in the jazz world at the time, it would not be able to survive a European tour that year due to lack of financial support. The 1960s saw Jones begin to enter the industry side of the music world. Becoming vice president of Mercury Records in 1964, Jones also embarked on a lengthy career in film and television scoring during this time, beginning with 1964's *The Pawnbroker*. Despite his increasingly busy schedule, he continued to release albums under his own name during this time period, several of which received widespread acclaim, in particular the Frank Sinatra/Count Basie collaboration *It Might As Well Be Swing*.

Jones' career took a substantial turn toward pop music starting in the 1970s. Moving into the world of production, Jones was responsible for producing the soundtrack to 1978's *The Wiz*. This would bring him into professional contact with Michael Jackson; Jones would go on to produce Jackson's all-time bestselling album *Thriller* in 1982. In addition to these musical successes, Jones would become involved in more general entertainment production as well, where his labors would result in, among other things, the hit 1990s TV show *The Fresh Prince of Bel-Air*. Although Jones' pace has slowed in recent years, he continues to be one of the most heralded figures in the world of music. Some of the many honors he has received over the years include a Grammy's Legend Award, a BET Humanitarian Award, and an honorary doctorate from the Royal Academy of Music in London.

The Music:

Before his emergence as one of the most influential figures in the music industry, Quincy Jones served as trumpeter and musical director for the State Department-sponsored big band run by Dizzy Gillespie. His composition, *Jessica's Day* (originally titled *Quincy's Tune*), became a cornerstone of the band's book thanks to its easy swing feel and highly memorable melody.

Notes for the Conductor:

A bombastic introduction sets up the cheeky tune at measure 5, with Gillespie's trumpet playing lead over a band-within-a-band consisting of flute, alto, tenor, baritone, and trombone. Following a standard A-A-B-A form, the bridge is left as an improvised tenor sax solo courtesy of Billy Mitchell. The final A section is slightly extended with an ascending brass figure over a sax-and-bass pedal to set the stage for an improvised half-chorus from Gillespie at measure 36. The saxophone backgrounds are simple and relaxed, but provide enough push to still be engaging.

The ensemble bombast briefly returns at measure 46, with the brass and saxes shouting to announce a half-chorus alto sax solo, handled by a young Phil Woods on the original recording. The volume picks up one more time for the final ensemble shout chorus at measure 62, which functions almost like a variation on the original melody; while not being exactly the same, it bears enough resemblance so as to be familiar to performers and listeners alike. A piano solo from Walter Davis, Jr. on the bridge leads the performance into the final re-statement of the melody, which ends by hanging somewhat ominously on a minor chord without resolving.

Most of this publication was prepared from the original 1956 set of parts. Unfortunately, the second trumpet part was lost over the years. It has been transcribed accordingly.

Dylan Canterbury and Jeffrey Sultanof

- July 2022

ERNIE WILKINS

1st Tenor

748 QUINCY'S TUNE

(2)

Handwritten musical score for the first page of 'Quincy's Tune'. The score is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a 'Soli' marking and includes several dynamic markings: 'p' (piano), 'f' (forte), and 'ff' (fortissimo). The score is divided into sections labeled A, B, and C. Section A includes a 'pizz.' (pizzicato) marking. Section B is marked 'ff' and 'fines'. Section C is marked 'ff'. The score concludes with a double bar line and repeat dots.

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Handwritten musical score for the second page of 'Quincy's Tune'. The score continues on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). It includes several dynamic markings: 'p' (piano), 'f' (forte), and 'ff' (fortissimo). The score is divided into sections labeled D, E, F, G, H, and I. Section D is marked 'p'. Section E is marked 'f'. Section F is marked 'ff'. Section G is marked 'f'. Section H is marked 'f'. Section I is marked 'ff'. The score concludes with a double bar line and repeat dots.

FOREST BRAD MUSIC WRITING SUPPLIES

Here is the part used by Ernie Wilkins for the 1956 recording. Notice how the composition and arrangement were originally titled Quincy's Tune.

JESSICA'S DAY

RECORDED BY DIZZY GILLESPIE

MUSIC BY QUINCY JONES

ARRANGED BY QUINCY JONES

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

SCORE

MEDIUM SWING ♩ = 100

①

Score for *Jessica's Day*, featuring a variety of instruments including Trumpet, Woodwind, Trombone, Guitar, Piano, Bass, and Drum Set. The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano), and performance instructions like "(IN HAT)" and "(TO HAT)".

The score is divided into four measures, numbered 1 through 4. The key signature is B-flat major (two flats), and the time signature is 4/4. The music is in a medium swing tempo, marked with a quarter note equal to 100 beats per minute.

Instrument parts include:

- Solo Trumpet:** Starts with a rest, then plays a melodic line in measure 4.
- Woodwind 1 (Flute):** Starts with a rest, then plays a melodic line in measure 4.
- Woodwind 2 (Alto Sax):** Plays a melodic line throughout.
- Woodwind 3 (Tenor Sax):** Plays a melodic line throughout.
- Woodwind 4 (Tenor Sax):** Plays a melodic line throughout.
- Woodwind 5 (Baritone Sax):** Plays a melodic line throughout.
- Trumpet 1, 2, 3:** Play a rhythmic pattern throughout.
- Trombone 1, 2, 3:** Play a rhythmic pattern throughout.
- Guitar:** Provides harmonic accompaniment with chords: E^b7 , $Dm7(b9)$, $D^b m7(b9)$, $A^b 9/C$, $G^b m9$, $F7(\sharp 9)$, $E9$, $E^b7(\sharp 9)$, $A^b m13$, $B7$, $E m7$, E^b7 , $E^b7/D^b A^b 9/C$.
- Piano:** Provides harmonic accompaniment with chords: E^b7 , $Dm7(b9)$, $D^b m7(b9)$, $A^b 9/C$, $G^b m9$, $F7(\sharp 9)$, $E9$, $E^b7(\sharp 9)$, $A^b m13$, $B7$, $E m7$, E^b7 , $E^b7/D^b A^b 9/C$.
- Bass:** Provides harmonic accompaniment with chords: E^b7 , $Dm7(b9)$, $D^b m7(b9)$, $A^b 9/C$, $G^b m9$, $F7(\sharp 9)$, $E9$, $E^b7(\sharp 9)$, $A^b m13$, $B7$, $E m7$, E^b7 , $E^b7/D^b A^b 9/C$.
- Drum Set:** Plays a rhythmic pattern throughout, including brushes in measure 1.

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5

SOLO TRP.

Wm. 1 (FL.)

Wm. 2 (A. SX.)

Wm. 3 (T. SX.)

Wm. 4 (T. SX.)

Wm. 5 (B. SX.)

TBN. 2

GTR.

PNO.

B.S.

Dr.

PLAY AS WRITTEN

A^b7/C

A^b7/C

(4)

(5)

5

6

7

8

9

Musical score for 'Jessica's Day' page 3, measures 10-15. The score includes staves for Solo Trp., Wws 1 (Fl.), Wws 2 (A. Sax.), Wws 3 (T. Sax.), Wws 4 (T. Sax.), Wws 5 (B. Sax.), Tbn. 2, Gtr., Pno., B.S., and Dr. The key signature is B-flat major (two flats). The score features a first ending (1.) and a second ending (2.) at measure 13. Chord symbols are provided for guitar and piano.

Chord symbols for Gtr. and Pno.:

10	11	12	13	14	15											
D ^b ₆	D ^m 7(^b ₉)	G ⁷	C ^m 7	F ⁷	B ^b _m 7	E ^b 7	A ^b _{6/9}	D ^b ₆	G ^b 7	F7(^b ₉)	B ^b ₁₃	E ^b 7(^b ₉)	A ^b ₆	G ^b ₉ (^b ₉)	F ^m 7	E ^m ₉

10

11

12

13

14

15