

JAZZ LINES PUBLICATIONS

Presents

HEY PETE

ARRANGED BY QUINCY JONES

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-9517

BY BUSTER HARDING, LESTER PETERSON, AND DIZZY GILLESPIE

COPYRIGHT © 1977 (RENEWED) MUSIC SALES CORP.
ALL RIGHTS RESERVED INTERNATIONAL COPYRIGHT SECURED
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2020 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.



THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

DIZZY GILLESPIE SERIES

HEY PETE (1956)

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:

Don't let the silly trappings of *Hey Pete* catch you off guard. This Quincy Jones arrangement of the Dizzy Gillespie novelty blues, first recorded in 1949, was written for the latter's famous 1956 State Department sponsored big band, and contains more than enough bebop brilliance to balance out the comic lyrics and overall goofiness.

Notes for the Conductor:

The band wastes no time making its presence known with a corkscrewing chromatic line that sets up the dissonant opening fanfare. This virtuosic introduction yields its way for the simple riff based melody, with the entire band engaging in some light-hearted vocal whimsy for a couple choruses. Make sure the rhythm section keeps their volume level down so as to not overwhelm the singing. Gillespie snaps the mood back to more serious territory with a blistering solo break at measure 29. He continues on for four total 12-bar blues choruses, followed by four more choruses from Billy Mitchell's tenor sax. For each solo, some simple riff-like backgrounds are played behind the third and fourth choruses.

A simple and short Wynton Kelly piano solo sets up the arrangement's true highlight - a three-chorus long ensemble shout beginning at measure 93. It serves as a textbook example of how to write a bebop big band arrangement, with a melody line that includes both rhythmic and harmonic complexity throughout. Make sure your ensemble pays attention to not only the intricate dynamics, but also the subtle shifts in the groove that occur at various times (for example, Charli Persip's drums shifting to a backbeat for a few bars at measure 109). Gillespie's trumpet soars over the top of the ensemble before returning to the silly vocal melody at measure 129. The melody is repeated twice as before, before the ensemble launches into one last hurrah at measure 155.

This publication was based on the original set of parts from Dizzy Gillespie's library - this is not a transcription.

Dylan Canterbury and Jeffrey Sultanof

- August 2020

Diz

HEY PETE

Handwritten musical notation for the first staff on the left page, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes.

A Vocal

Handwritten musical notation for the second staff on the left page, marked 'Vocal'. It features a treble clef and a 4/4 time signature. The notation includes a fermata and dynamic markings 'f' and '> p'.

B

Handwritten musical notation for the third staff on the left page, featuring a treble clef and a 4/4 time signature. The melody continues with eighth and quarter notes.

Handwritten musical notation for the fourth staff on the left page, featuring a treble clef and a 4/4 time signature. The melody continues with eighth and quarter notes.

Handwritten musical notation for the fifth staff on the left page, featuring a treble clef and a 4/4 time signature. The melody continues with eighth and quarter notes.

C

Handwritten musical notation for the sixth staff on the left page, marked 'C'. It features a treble clef and a 4/4 time signature. The melody continues with eighth and quarter notes.

Handwritten musical notation for the seventh staff on the left page, featuring a treble clef and a 4/4 time signature. The melody continues with eighth and quarter notes.

Handwritten musical notation for the first staff on the right page, featuring a treble clef and a 4/4 time signature. The melody continues with eighth and quarter notes.

Handwritten musical notation for the second staff on the right page, marked 'D'. It features a treble clef and a 4/4 time signature. The melody continues with eighth and quarter notes.

Handwritten musical notation for the third staff on the right page, marked 'S'. It features a treble clef and a 4/4 time signature. The melody continues with eighth and quarter notes.

Handwritten musical notation for the fourth staff on the right page, featuring a treble clef and a 4/4 time signature. The melody continues with eighth and quarter notes.

D.S. al Coda

Handwritten musical notation for the fifth staff on the right page, marked 'Coda'. It features a treble clef and a 4/4 time signature. The notation includes a fermata and dynamic markings.

Whew !!!!!!

Here is the part used by Dizzy Gillespie for the 1956 recording.

7

TPt. Solo

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

TPt. 1

TPt. 2

TPt. 3

TPt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

PNO.

BS.

Dr.

Pete! Let's eat more meat! Hey Pete! Let's eat more meat! 'Cause the meat from the Tex - as cow is cheap! More meat!

F6 Bb7 F6 F7 Bb7 B°7 F6 Am7 D7 Gm7 C7 F6 D7 Gm7 C7

mp (HI-HAT) sim. (4) (8) (10) sf mf

7

8

9

10

11

12

13

14

15

16

17

18