

Wynton Marsalis, Artistic Director, Jazz at Lincoln Center

# THINGS TO COME

COMPOSED BY DIZZY GILLESPIE

ARRANGED BY GIL FULLER

As performed by Dizzy Gillespie and His Orchestra

Transcribed and Edited by David Berger for Jazz at Lincoln Center

## FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's 2011-12  
Seventeenth Annual *Essentially Ellington* High School Jazz Band Program.

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## NOTES ON PLAYING GILLESPIE

During the 1940's when bebop emerged and was synonymous with modern jazz, the raging debate focused on whether bebop was revolution or evolution. Nearly 70 years later we can easily see the evolution, but to Swing musicians and the vast public bebop eschewed the accessibility of Swing. This was not music that catered to dancers and 12-year old girls who wanted to learn the words to the songs. Even with the hard edge and excesses of this new music, all its conventions were built on the earlier music's conventions, only taken much further. So if you want to understand Dizzy Gillespie, you need to understand his idol, Roy Eldridge. If you want to understand Roy Eldridge, you need to understand his idol, Louis Armstrong. The more you know about their music and the milieu they played in (other musicians, song writers, arrangers and composers, bands, et al), the more complete picture you will have of the individual.

The overwhelming majority of bebop tunes were contrafacts, that is, new melodies played over the chord changes of pre-existing songs, namely the blues and a handful of standards (*I Got Rhythm*, *Honeysuckle Rose*, *Perdido*, et al). There were two advantages for creating these contrafacts: the rhythm section and soloists didn't need to learn a new chord progression, and it was easier for non-piano playing musicians like Charlie Parker to convey their new tune to the other musicians. For instance Bird could tell his rhythm section to play *Rhythm* while he played the new melody.

Some of the beboppers were more interested in composition. Thelonius Monk is a good example. Although he used the contrafact formula for some of his tunes, he also created a body of tunes with original progressions. Dizzy Gillespie is much like Monk in his diversity: **Oop Bop Sh'Bam** is *Rhythm*, **Things To Come** is based on Gillespie's earlier tune *Bebop* and **A Night In Tunisia** is an original chord progression. The beboppers preferred to spice up the standard chords with 9ths, 11ths, 13ths and tritone substitutes (Db7 instead of G7). Of course Duke Ellington and Art Tatum had been doing this for years, but the bebop aesthetic was to use these harmonies, syncopations and complicated rhythms and chromatic and angular melodies to purposely jar the listener and be controversial. The message was: this is challenging music—pay attention.

Although Charlie Parker was the prime inventor of bebop, Dizzy Gillespie was the most responsible for putting a face on it and popularizing the new music especially to the public. Dizzy used his humor, dress, glasses, jive language, facial hair and (a little later) upwardly bent trumpet to market the music. Besides being supremely cool, Dizzy was also organized and musically schooled. He played piano, arranged and could not only keep a small group together and working, but also led his own big band at different points of his career.

All the beboppers came up playing swing in big bands. This was the common language. Everything we know about playing swing applies to bebop as well, but with some innovations:

1. The functions in the rhythm section are redefined. The piano abandons the "oom pah" stride comping pattern in favor of what has since become a more conversational and melodic/rhythmic role.
2. The guitar is either absent or emancipated from the 4-on-the-floor Freddie Green rhythm role and either functions as a horn or comps like a piano.
3. The bass mainly plays in four in a more linear style and is more featured as a soloist. Oscar Pettiford and Charles Mingus were inspired by Jimmy Blanton's groundbreaking 1940 recordings with Duke Ellington.
4. Where Jo Jones moved the ride pattern from the snare to the hi hat in the '30's, in the '40's bebop drummers moved the ride pattern to the ride cymbal. This coupled with the bass player's quarter notes gives the music more forward motion. Another innovation is the use of the bass drum for accents rather than playing quarter notes with the bass. Some swing players found this disruptive. Iconoclast Lester Young once told a drummer, "Don't drop me no bombs. Just give me some titty boom titty boom".
5. In general the rhythm section in bebop needs to be more interactive with the horns and less responsible for timekeeping. Since this music is liberated from accompanying dancers, the beat, although steady, need not be as obviously displayed. More virtuosity is required of musicians in bebop than in swing. The tempos are faster since no dancers have to be accommodated and eighth and sixteenth notes are conceived more as melodies than as ornamentation.
6. Although there are even eighth notes every once in a while in swing music, even eighths are much more prevalent in bebop. A basic rule of thumb is: when syncopation is present, play that entire phrase with a swing feel. Most instances that don't involve syncopation will use even eighths. This is not a hard and fast rule, so I encourage listening to recordings to get a feel for the phrasing. Sometimes there can be more than one way to phrase a passage, and they all sound good. Usually one stands out as being authentic.
7. Although the early beboppers (like Dizzy) slurred most eighths and sixteenths, within a few years younger players like Clifford Brown and Clark Terry tongued and doodle tongued (doo-dle-doo-dle, etc.) more. This gives the music more definition and separates the "modern" players from the swing players. The same musical concepts of adding accents, dynamics and

shape to notes applicable to Swing playing carries over to this music. (See the General Notes for Playing Duke Ellington's Music that prefaces all of the Ellington scores in this series).

8. Although there is a certain seriousness about this music, there is always room for humor and blues. And above all swing.

9. Bebop came out of the small group experience and is difficult to pull off successfully with a big band. The tendency is to be too heavy-handed. Make the rhythm section function like a small group and don't let the horns weigh things down.

And always play with lots of energy and fire.

## GLOSSARY

The following are terms which describe conventions of jazz performance, from traditional New Orleans to the present avant garde.

**Break:** within the context of an ongoing time feel, the rhythm section stops for one, two, or four bars. Very often a soloist will improvise during a break.

**Call and response:** repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with "amen"). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this "trading fours," "trading twos," etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays. Another term frequently used is "swapping fours."

**Coda:** also known as the "outro." "Tags" or "tag endings" are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic, or they go from the tonic to the sub-dominant and cycle back to the tonic: I V/IV IV #IV° I (second inversion) V/II V/V V I.

**Comp:** improvise accompaniment (for piano or guitar).

**Groove:** the composite rhythm. This generally refers to the combined repetitive rhythmic patterns of the drums, bass, piano, and guitar, but may also include repetitive patterns in the horns. Some grooves are standard (i.e., swing, bossa nova, samba), while others are manufactured (original combinations of rhythms).

**Head:** melody chorus.

**Interlude:** a different form (of relatively short length) sandwiched between two chorus forms. Interludes that set up a key change are simply called modulations.

*Intro*: short for introduction.

*Ride pattern*: the most common repetitive figure played by the drummer's right hand on the ride cymbal or hi-hat.



*Riff*: a repeated melodic figure. Very often, riffs repeat verbatim or with slight alterations while the harmonies change underneath them.

*Shout chorus*: also known as the "out chorus," the "sock chorus," or sometimes shortened to just "the shout." It is the final ensemble passage of most big band charts and where the max most often happens.

*Soli*: a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to Ellington's music combines two trumpets and a trombone in plungers/mutes in triadic harmony. This is called the "pep section."

*Stop time*: a regular pattern of short breaks (usually filled in by a soloist).

*Swing*: the perfect confluence of rhythmic tension and relaxation in music creating a feeling euphoria and characterized by accented weak beats (a democratization of the beat) and eighth notes that are played as the first and third eighth notes of an eighth-note triplet. Duke Ellington's definition of swing: when the music feels like it is getting faster, but it isn't.

*Vamp*: a repeated two- or four-bar chord progression. Very often, there may be a riff or riffs played on the vamp.

*Voicing*: the specific spacing, inversion, and choice of notes that make up a chord. For instance, two voicings for G7 could be:



Note that the first voicing includes a 9th and the second voicing includes a 19 and a 13. The addition of 9ths, 11ths, 13ths, and alterations are up to the discretion of the pianist and soloist.

## THE FOUR ELEMENTS OF MUSIC

The following are placed in their order of importance in jazz. We should never lose perspective on this order of priority.

*Rhythm*: meter, tempo, groove, and form, including both melodic rhythm and harmonic rhythm (the speed and regularity of the chord changes).

*Melody*: what players play: a tune or series of notes.

*Harmony*: chords and voicings.

*Orchestration*: instrumentation and tone colors.

— David Berger

# THINGS TO COME

## INSTRUMENTATION

Reed 1 - Alto Sax	Trumpet 1	Trombone 1	Piano
Reed 2 - Alto Sax	Trumpet 2	Trombone 2	Bass
Reed 3 - Clarinet	Trumpet 3	Trombone 3	Drums
Reed 4 - Tenor Sax	Trumpet 4		
Reed 5 - Baritone Sax			

## ORIGINAL RECORDING INFORMATION

*Composer:* Dizzy Gillespie

*Arranger:* Gil Fuller

*Recorded:* July 9, 1946 in New York City

*Master Number:* 5611

*Original 78 rpm Issue:* Musicraft 447

*Currently Available on CD:* Ken Burns Jazz: The Definitive Dizzy Gillespie Verve 314 549 086-2

*Currently Available as digital download:* Ken Burns Jazz: The Definitive Dizzy Gillespie – itunes.com

*Personnel:* Dizzy Gillespie (trumpet); Dave Burns, Talib Dawud, Kenny Dorham, John Lynch, Elmon Wright (trumpet); Leon Comegys, Alton "Slim" Moore, Gordon Thomas (trombone); John Brown, Howard Johnson (alto saxophone); Ray Abrams, Warren Luckey (tenor saxophone); Leo Parker (baritone saxophone); Milt Jackson (vibraphone); John Lewis (piano); Ray Brown (bass); Kenny Clarke (drums).

*Soloists:* Dizzy Gillespie (trumpet); Milt Jackson (vibraphone); John Brown (alto saxophone)

## REHEARSAL NOTES

Gil Fuller's arrangement of Dizzy Gillespie's **Things To Come** is one of the most difficult pieces in the jazz repertoire—not because any of the figures are more difficult than we find in other bebop scores, but because the exceedingly fast tempo makes every figure hard to execute. Playing together and keeping the tempo are two main concerns at every moment. Since a major portion of this piece is given to soloists, thinking fast while improvising will be a challenge.

The form is: 16-bar introduction, 32-bar AABA melody chorus, 14-bar interlude (the last 4 bars of which are a trumpet break), 1 chorus of trumpet, 2 choruses of vibes (the 2nd chorus has backgrounds), 8-bar interlude (the last 2 bars of this are an alto sax break), 16- alto solo (AA), then back to the bridge of the melody chorus and last 8 bars (this time with added brass figures), then back to the intro followed by a 6-bar slow coda. Eighth notes are played evenly.

I recommend rehearsing this chart at a slow tempo and gradually building up the speed as the players are able to master the written material and improvisation. Repetition of sloppy execu-

tion only reinforces sloppy execution. You want to build on success. Repeating isolated problem spots at ever-increasing tempi will yield great results.

Everyone needs to keep the tempo up. The faster the tempo, the more tendency to slow down.

Playing with accents will help the band to play together rhythmically as well as making the performance more exciting. The rhythm section should keep things simple and try to help the players feel where the time is. If the bass and/or drums start to feel tired, it is better to simplify what you play than to slow down. Drummers can play quarter notes on the ride or break up the time on the drums. Bassists can double their notes, i.e. FFGG| AbAbBbBb| etc.) or play in 2 (not as good a solution on a piece that is about frantic energy). The entire rhythm section can play breaks or even tacet for a chorus while the soloist continues to play. The key with any of these solutions is to make them sound like musical choices rather than technical limitations.

Although this chart is fast, high and loud, playing the dynamics and shaping notes and lines will add a dimension and excitement.

The vibes solo at **K** could be opened up and/or given to another instrument. If vibes or guitar is not soloing at **O**, I suggest using the brass backgrounds for a sax solo and the sax backgrounds at **Q** for a brass solo. That way this chorus would be extended into 2 choruses (**OP\_R** and **\_\_ Q\_**).

The drums can help the brass by catching the major accents with them. Also it's nice to have a relief from the ride pattern for those moments.

Although they don't do it on the recording, it would add even more drama to the coda if you put *fp* on the note before **Z** and similarly on the chord on the 3rd bar of **Z**.

The gliss in the penultimate measure is fingered in the saxes, ½ valve in the trumpets and a portamento (non-articulated slide gliss) in the trombones. This effect is optional. It's on the original recording, so I included it. You could also just hold out the last chord in typical fashion.

Any band that elects to perform this chart will need to commit time and energy to rehearsing - both in sectionals and with the full band. Even if taken at a slower tempo, this is exciting and at the heart of jazz. Much can be learned, not the least of which is respect for Dizzy and his band.

— David Berger

To view videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals of the *Essentially Ellington* 2011-12 repertoire please visit: [jalc.org/EssentiallyEllington](http://jalc.org/EssentiallyEllington).



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# THINGS TO COME

Composed by Dizzy Gillespie

Arranged by Gil Fuller

Transcribed and Edited by David Berger

Extremely fast  $\text{♩} = 164$

A

Reeds 1

Alto Sax

2

Alto Sax

3

Tenor Sax

4

Tenor Sax

5

Baritone Sax

Trumpets 1

2

3

4

Trombones 1

2

3

Piano

Bass

Drums

Sticks

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## Things to Come

**B**

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

*mp*

*mp*

*mp*

Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm Gm<sup>7-5</sup> C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm C<sup>7</sup> Fm C<sup>7+5</sup>

Pno.

Bs.

Drs.

This musical score is for the piece 'Things to Come'. It features a vocal ensemble consisting of two Alto parts, two Tenor parts, and one Bari. part. There are also four Trumpet parts (labeled Tpts. 1, 2, 3, 4) and three Trombone parts (labeled Tbns. 1, 2, 3). The piano part includes a bass line and a drum line. The score is marked with a rehearsal cue 'B' at the beginning. A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page. The key signature is B-flat major (two flats). The tempo and dynamics are not explicitly stated, but the piano part includes a mezzo-piano (*mp*) marking. The chord progression for the piano part is: Fm, C<sup>7-9</sup>, Fm, C<sup>7-9</sup>, Fm, Gm<sup>7-5</sup>, C<sup>7-9</sup>, Fm, C<sup>7-9</sup>, Fm, C<sup>7-9</sup>, Fm, C<sup>7</sup>, Fm, C<sup>7+5</sup>.

# Things to Come

3

**C**

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

*mp*

*mp*

*mp*

Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm Gm<sup>7-5</sup> C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm

Pno.

Bs.

Drs.

## Things to Come

D

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bs.

Drs.

Fm<sup>7</sup> Fm<sup>7</sup> B<sup>7-5</sup> E<sup>b</sup> E<sup>b</sup> Fm<sup>7</sup> Gm<sup>7</sup> Em<sup>7</sup> Ebm<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7-5</sup> D<sup>b</sup> Gm<sup>7-5</sup> C<sup>7-5</sup>

This musical score is for the hymn 'Things to Come'. It includes parts for five vocalists (Alto, Alto, Tenor, Tenor, Bari.), four Trumpets (Tpts. 1-4), three Trombones (Tbns. 1-3), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The key signature is D major, indicated by a 'D' in a box. The score is written in common time. A large red watermark 'Preview Only' is overlaid diagonally across the page. The piano part includes a series of chords: Fm<sup>7</sup>, Fm<sup>7</sup>, B<sup>7-5</sup>, E<sup>b</sup>, E<sup>b</sup>, Fm<sup>7</sup>, Gm<sup>7</sup>, Em<sup>7</sup>, Ebm<sup>7</sup>, Ebm<sup>7</sup>, Ab<sup>7-5</sup>, D<sup>b</sup>, Gm<sup>7-5</sup>, and C<sup>7-5</sup>. The drum part features a simple pattern of eighth and sixteenth notes.



**E**

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

*mp*

*mp*

*mp*

Fm C7-9 Fm C7-9 Fm Gm7-5 C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Fm

Pno.

Bs.

Drs.

The musical score is arranged for a large ensemble. The vocal soloists (Alto, Tenor, Bari.) have melodic lines with various ornaments and slurs. The brass section (Tpts. 1-4, Tbns. 1-3) provides harmonic support with sustained notes and some melodic movement. The piano (Pno.) plays a steady accompaniment. The bass (Bs.) and drums (Drs.) provide the rhythmic foundation. The score is marked with a rehearsal cue 'E' at the beginning of the vocal soloists' part.

**F**

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bs.

Drs.

*ff*

*fp*

*fp*

This musical score page, numbered 6, is for the piece 'Things to Come'. It features a key signature of one flat (Bb) and a common time signature (C). The score is arranged for a large ensemble, including five vocal parts (Alto, Alto, Tenor, Tenor, and Bari.), four Trumpets (Tpts. 1-4), three Trombones (Tbns. 1-3), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The vocal parts enter in the fourth measure with a triplet of eighth notes. The instrumental parts, including the four trumpets and three trombones, also enter in the fourth measure with a triplet of eighth notes. The piano part is marked *ff* (fortissimo) and features a triplet of eighth notes. The bass part is marked *fp* (fortissimo piano) and features a triplet of eighth notes. The drums part is marked *fp* (fortissimo piano) and features a triplet of eighth notes. The score is marked with a large red 'Preview' watermark.

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Solo  
Gm

Tbns. 1

2

3

Pno.

Bs.

Drs.

*fp*

*mf*

G

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bs.

Drs.

Gm D7-9 Gm D7-9 Gm D7-9 Gm D7-9 Gm D7-9 Gm D7-9 Gm Am7-5 D7-9

Fm C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Gm7-5 C7-9

This musical score is for the song 'Things to Come'. It includes parts for five vocalists (Alto, Alto, Tenor, Tenor, Bari.), four trumpets (Tpts. 1-4), three trombones (Tbns. 1-3), piano (Pno.), bass (Bs.), and drums (Drs.). The key signature is G major, indicated by a 'G' in a box at the top left. The score is written in 4/4 time. A large red watermark 'Preview Only' is overlaid diagonally across the page. The piano part includes chord symbols: Gm, D7-9, Gm, D7-9, Gm, D7-9, Gm, D7-9, Gm, D7-9, Gm, Am7-5, D7-9. The bass part includes chord symbols: Fm, C7-9, Fm, C7-9, Fm, C7-9, Fm, C7-9, Gm7-5, C7-9. The drum part shows a simple rhythmic pattern with eighth and sixteenth notes.



# Things to Come

9

**H**

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Gm D7-9 Gm D7-9 Gm D7-9 Gm D7-9 Gm D7

Tbns. 1

2

3

Pno.

Fm C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Fm D7

Bs.

Drs.

## Things to Come

**I**

Alto *mp* *mf*

Alto *mp* *mf*

Tenor *mp* *mf*

Tenor *mp* *mf*

Bari. *mp* *mf*

Tpts. 1

2

3

4 *Gm*<sup>7</sup> *C*<sup>7+5</sup> *F* *F* *Fm*<sup>7</sup> *Fm*<sup>7</sup> *Bb*<sup>7+5</sup> *Eb* *Am*<sup>7-5</sup> *D*<sup>7-9</sup>

Tbns. 1

2

3

Pno. *Fm*<sup>7</sup> *Bb*<sup>7+5</sup> *Eb* *Ebm*<sup>7</sup> *Ebm*<sup>7</sup> *Ab*<sup>+7</sup> *Db* *Gm*<sup>7-5</sup> *C*<sup>7-9</sup>

Bs.

Drs.

Things to Come

11

**J**

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Gm D7-9 Gm D7-9 Gm D7-9 Gm D7-9 Gm D7-9 Gm Am7-5 Gm

Tbns. 1

2

3

Pno.

Fm C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Fm Gm7-5 C7

Bs.

Drs.

The musical score is for the song 'Things to Come'. It features a vocal ensemble consisting of two Alto parts, two Tenor parts, and a Baritone part. The instrumental arrangement includes four Trumpets (Tpts. 1-4), three Trombones (Tbns. 1-3), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The key signature is B-flat major (two flats). The tempo is marked with a 'J' (Jazz) symbol. The score includes various musical notations such as notes, rests, and slurs. A large red watermark is overlaid diagonally across the page, reading 'Preview Only' and 'Legal Use Requires Purchase'. The piano part includes chord symbols: Fm, C7-9, Fm, C7-9, Fm, C7-9, Fm, C7-9, Fm, Gm7-5, and C7. The trumpet and trombone parts have some notes and rests. The vocal parts have lyrics written below the notes. The drum part has a simple rhythmic pattern indicated by 'x' marks.

**K**

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Gm<sup>7</sup>

Tbns. 1

2

3

Vibes

Fm<sup>7</sup> C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm Gm<sup>7-5</sup> C<sup>7+5</sup>

Pno.

Bs.

Drs.



**L**

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Vibes

Pno.

Bs.

Drs.

Fm7 C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Fm

M

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Vibes

Pno.

Bs.

Drs.

Fm7

Bb+7

Eb

Eb

Ebm7

Ebm7

Ab+7

Dbb

Gm7-5

C7-9

The musical score is for the piece 'Things to Come' and is page 14 of a larger work. It features a variety of instruments including Alto, Tenor, Bari., Tpts. 1-4, Tbns. 1-3, Vibes, Pno., Bs., and Drs. The Vibes part includes specific chord markings: Fm7, Bb+7, Eb, Eb, Ebm7, Ebm7, Ab+7, Dbb, Gm7-5, and C7-9. The score is marked with a large red 'Preview Only' watermark and a diagonal 'Legal Use Requires Purchase' watermark. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is in a moderate tempo, indicated by the 'M' marking.

**N**

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Vibes

Pno.

Bs.

Drs.

Fm C7-9 Fm C7-9 Fm C7-9 Fm

16

O

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Vibes

Pno.

Bs.

Drs.

mf

mf

mf

mf

f

f

f

Fm

C7-9

Fm

C7-9

Fm

C7-9

Fm

C7-9

Fm

C7

Fm

C7

38721S



P

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Vibes

Pno.

Bs.

Drs.

Fm C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Fm C7 Fm C7

Q

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Vibes

Pno.

Bs.

Drs.

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Fm<sup>7</sup> Bb<sup>+7</sup> Eb Ebm<sup>7</sup> Ab<sup>+7</sup> Db Gm<sup>7-5</sup> C<sup>7-9</sup>

R

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Vibes

Pno.

Bs.

Drs.

mf

f

Fm

C7-9

Fm

C7-9

Fm

C7-9

Fm

C7

Fm

C7

## Things to Come

Score for "Things to Come" (Page 20). The score includes parts for Alto, Tenor, Bari., Tpts. 1-4, Tbns. 1-3, Vibes, Pno., Bs., and Drs. (Drum). The key signature is B-flat major (two flats). The score is marked with dynamics such as *f*, *ff*, *mf*, *sfz*, and *ff*. A "Solo break" is indicated for the Alto part, featuring a Dm chord. The score is marked with a large red "Preview" watermark and a "Legal Use Requires Purchase" notice.

Alto: *f*, *ff*, *sfz*, *ff*, Solo break Dm, 3

Tenor: *f*, *ff*, *sfz*, *ff*

Bari.: *f*, *ff*, *sfz*, *ff*

Tpts. 1: *mf*, *f*, *sfz*, *ff*

2: *mf*, *f*, *sfz*, *ff*

3: *mf*, *f*, *sfz*, *ff*

4: *mf*, *f*, *sfz*, *ff*

Tbns. 1: *sfz*, *ff*

2: *sfz*, *ff*

3: *sfz*, *ff*

Vibes: Fm

Pno.

Bs.

Drs.: Cr., Ride, *sfz*, *ff*



## Things to Come

21

38721S

## Things to Come

U

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bs.

Drs.

Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm C<sup>7-9</sup> Fm

This musical score is for the piece 'Things to Come'. It includes parts for five vocalists (Alto, Tenor, and Bari.), four Trumpets (Tpts.), three Trombones (Tbns.), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The vocal parts are written in treble clef, while the instrumental parts are in various clefs. The score is marked with a large red 'Preview' watermark and a diagonal 'Legal Use Only Requires Purchase' watermark. The piano part includes a series of chords: Fm, C<sup>7-9</sup>, Fm, C<sup>7-9</sup>, Fm, C<sup>7-9</sup>, Fm, C<sup>7-9</sup>, Fm, C<sup>7-9</sup>, Fm, C<sup>7-9</sup>, and Fm. The drum part is written in a simplified notation with 'x' marks indicating hits.

# Things to Come

23

V

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bs.

Drs.

Fm7 Bb7-5 Eb Eb Fm7 Gm7 Em7 Ebm7 Ab7-5 Db Gm7-5 C7-5

W

Alto

Alto

Tenor

Tenor

Bari.

Tpts. 1

2

3

4

Tbns. 1

2

3

Pno.

Bs.

Drs.

Fm C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Fm C7-9 Fm

This musical score is for the song 'Things to Come'. It includes parts for five vocalists (Alto, Alto, Tenor, Tenor, Bari.), four Trumpets (Tpts. 1-4), three Trombones (Tbns. 1-3), Piano (Pno.), Bass (Bs.), and Drums (Drs.). The score is written in 4/4 time with a key signature of two flats (Bb and Eb). A large red watermark 'Preview Requires Purchase' is overlaid diagonally across the page. The piano part features a repeating harmonic pattern of Fm and C7-9 chords. The vocal parts have melodic lines with various ornaments and phrasing. The instrumental parts provide harmonic support and rhythmic texture.

# Things to Come

25

**X** **Y**

Alto *f*

Alto *f*

Tenor *f*

Tenor *f*

Bari. *f*

Tpts. 1 *f*

2 *f*

3 *f*

4 *f*

Tbns. 1 *f*

2 *f*

3 *f*

Pno.

Bs.

Drs. *Solo*

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**Z Slow**[illegible]

**Preview Only**  
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## ESSENTIALLY ELLINGTON

The *Essentially Ellington* High School Jazz Band Program (*EE*) is one of the most unique curriculum resources for high school jazz bands in the United States, Canada, and American schools abroad. *EE* extends the legacy of Duke Ellington and other seminal big band composers and arrangers by widely disseminating music, in its original arrangements, to high school musicians for study and performance. Utilizing this music challenges students to increase their musical proficiency and knowledge of the jazz language. *EE* consists of the following initiatives and services:

**Supplying the Music:** Each year Jazz at Lincoln Center (JALC) transcribes, publishes, and distributes original transcriptions and arrangements, along with additional educational materials including recordings and teaching guides, to high school bands in the U.S., Canada, and American schools abroad.

**Talking about the Music:** Throughout the school year, band directors and students correspond with professional clinicians who answer questions regarding the *EE* music. *EE* strives to foster mentoring relationships through email correspondence, various conference presentations, and the festival weekend.

**Regional Festivals:** All *EE* bands are eligible to attend and perform at one of many non-competitive regional festivals each spring. These festivals are designed to offer bands of all levels and opportunity to perform this seminal big band music.

**Online Resources:** In addition to the materials included in the membership package, the *EE* website has resources for band directors and students. These include teaching and repertoire guides, rehearsal videos of the Jazz at Lincoln Center Orchestra, festival performances and ideas to help improve the quality of the band.

As of May 2011, *EE* has distributed scores to more than 3,500 schools in all 50 U.S. states, Canadian provinces, and American schools abroad.

Since 1995, over 300,000 students have been exposed to Duke Ellington's music through *Essentially Ellington*.

**Professional Feedback:** Bands are invited to submit a recording of their performance of the charts either for entry in the competition or for comments only. Every submission receives a thorough written assessment. Bands are also invited to attend *EE* Regional Festivals for an opportunity to perform and receive a workshop.

**Finalists and In-School Workshops:** Fifteen bands are selected from competition entries to attend the annual Competition & Festival in New York City. To prepare, each finalist band receives an in-school workshop led by a professional musician. Local *EE* members are also invited to attend these workshops.

**Competition & Festival:** The *EE* year culminates in a three-day festival at Jazz at Lincoln Center's Frederick P. Rose Hall. Students, teachers, and musicians participate in workshops, rehearsals, and performances. The festival concludes with an evening concert at Lincoln Center's Avery Fisher Hall that features the three top-placing bands, joining the Jazz at Lincoln Center Orchestra with Wynton Marsalis in concert previewing next year's *EE* repertoire.

**Band Director Academy:** This professional development session for band directors is designed to enhance their ability to teach jazz. Led by prominent jazz educators each summer, this companion program to *EE* integrates performance, history, pedagogy, and discussion into an intensive educational experience for band directors at all levels.

**JAZZ AT LINCOLN CENTER** is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, yearly hall of fame inductions, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, jazz appreciation curricula for students, music publishing, children's concerts, lectures, adult education courses, student and educator workshops and interactive websites. Under the leadership of Artistic Director Wynton Marsalis, Chairman Lisa Schiff and Executive Director Adrian Ellis, Jazz at Lincoln Center produces thousands of events each season in its home in New York City, Frederick P. Rose Hall, and around the world. For more information visit [jalc.org](http://jalc.org).

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