

JAZZ LINES PUBLICATIONS

Presents

BLUES FOR PABLO

AS RECORDED BY THE MILES DAVIS/GIL EVANS ORCHESTRA

ARRANGED BY GIL EVANS

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8109

MUSIC BY GIL EVANS

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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BLUES FOR PABLO (1956)

Background:

Miles Davis signed with Columbia Records thanks to producer George Avakian, who heard him in performance at the 1955 Newport Jazz Festival. By then, Miles had kicked his drug habit and was getting himself together. There was one problem: Prestige Records still had him under contract for another year and a half and recorded him extensively during that time. But Avakian began planning Miles' recording activities the moment Davis signed his contract. It was the beginning of an association that would last over twenty years, long after other jazz artists left Columbia.

Very early on, producer and artist discussed an album with a big band, and Avakian asked Davis to choose between Gunther Schuller and Gil Evans to arrange and conduct. Miles chose Evans immediately. When the album *Miles Ahead* was released, it made musical history. A mix of adaptations of classical music, an original by Miles and Evans, and current jazz pieces by Dave Brubeck, John Carisi and Ahmad Jamal arranged as one long suite, it helped to re-launch Evans' career as well as Davis' own. At around this time, eleven of the Miles Davis Nonet sides were reissued, and most listeners heard *Boplicity* and *Moon Dreams* for the first time. An album for Prestige called *Big Stuff* further solidified Evans' standing in the jazz world.

The Music:

Blues for Pablo was originally written for Hal McKusick for inclusion on his *Jazz Workshop* LP recorded in 1956 for RCA Victor Records (this album also included *Jambangle*, which was later re-orchestrated and expanded for Evans' *Big Stuff* LP for Prestige Records). Evans mixes an idea in minor that has two influences (a theme from Falla's ballet *El Sombrero de Tres Picos* and a Mexican folk song¹) with a blues in major, and the effect is pure Gil Evans. His treatment of this piece for Davis' album is identical in form to the McKusick version, but is in a different key, and of course is set for a larger ensemble. Despite a large brass ensemble of five trumpets, four trombones (including a bass trombone) and tuba, he used four reeds, of which only one was a saxophone. The other reeds are flutes and bass clarinet. Please note that there is no piano part for this arrangement, and none should be added.

There have been two previous editions of this music available. The first was prepared by Joe Muccioli for various performances he conducted that is available from the Gil Evans estate, the second an edited and partially transcribed edition made by Steve Lajoie and published in a folio by Advance Music. This Jazzlines publication is a newly edited performance edition prepared from a copy of the score used by the American Jazz Orchestra. The original score was discovered in 1995, part of three boxes of music belonging to Miles that were in storage for several years.

This edition hues closely to what Evans originally wrote; the corrections consist of adding clear articulation (which is often non-existent or misleading in Evans' music) and fixing wrong notes. Don't let anyone tell you that maestro Evans did not make mistakes in his manuscripts; he most certainly did. So an editor must look carefully to make sure that what is finally published is in fact what the composer wanted. This is made easier because Evans' voicings are based on instrumental doublings, so checking say, the bass clarinet and bass trombone against each other usually solves any note questions, as well as listening to the recording. Obviously, consultation of the original parts would be helpful to aid in this pursuit. However, they are currently unavailable.

Notes to the Conductor:

Editing a Gil Evans score from the Miles Davis sessions is a challenging exercise. Despite his usage of large King Brand score paper, Evans' handwriting is often not very clear, and flats and naturals sometimes look alike. Evans often uses unusual rhythmic notation as well, and despite mailing copies of the parts to the musicians before the sessions (and as can be seen on discographies, the musicians on these recording dates were the best in the New York music world), they had a tough time playing this music. The sessions for this album went overtime, and performances had to be spliced together.

I once heard a conductor of this music insist that these pieces play themselves. This of course is absolute nonsense; if any music needs lots of tender loving care from the conductor to come alive, it is this. The advantage of being able to purchase this music is the luxury of time for the conductor to study these scores carefully, and have adequate rehearsal time to fully explore the many layers of sound this music has deep within the notes. Listening to both the McKusick and Davis performances is a great help as well to hear how the music needs to breathe to sound right.

A key issue is the treatment of the flutes in live performance; obviously an alto flute is easily buried by all of those brass instruments, and a bit of subtle amplification should be considered so the flutes sound as the coloristic enhancement to the ensemble that Evans clearly wanted. Please do not have them louder than the trumpets; they need to be equal in sound to the section.

Jeffrey Sultanof

-April 2010

Footnote: 'In his liner notes for *Miles Davis/Gil Evans – The Complete Columbia Recordings*, Bill Kirchner cites an article by Max Harrison with this information.

BLUES FOR PABLO

RECORDED BY MILES DAVIS

SCORE

MUSIC BY GIL EVANS

ARRANGED BY GIL EVANS

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

AD LIB TEMPO RUBATO
ON CUE

The score is written for a jazz ensemble. The Solo Trumpet part features a melodic line with triplets and a dynamic marking of *f*. The Reed section includes parts for Alto Sax, Flute, and Bass Clarinet, with dynamic markings of *mp* and *f*. The Horn section consists of five Trumpets (with extended harmon mute for Trumpet 5) and four Trombones (with 'in hat' markings). The Bass section includes a Bass Trombone and a Tuba. The Drum Set part includes a Tambourine and very soft triangle. The score is divided into five measures, with measure numbers 1 through 5 indicated at the bottom.

1 2 3 4 5

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