

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

BOP LICITY

AS RECORDED ON 'BIRTH OF THE COOL' 1949

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8052

MUSIC BY MILES DAVIS AND GIL EVANS

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PO Box 1236

SARATOGA SPRINGS NY 12866 USA

BOP LICITY (1949)

Background:

Gil Evans' apartment on 55th street became a hangout for many musicians who came to visit, listen to music that Gil borrowed from the library (Prokofiev, Bartok, and Ernest Bloch were some of the composers Evans was studying at the time), sleep, and hang out with other musicians. Some even came to live with him for indefinite periods. The door was always open, even if Evans was not there. Gil said that if someone took something like money without telling him, that person probably needed it more than he did. Among the guests who came to the apartment were Charlie Parker, Dave Lambert, Blossom Dearie, John Carisi, George Russell, John Lewis, Johnny Mandel and Gerry Mulligan.

It was at Evans' apartment that Carisi, Russell, Mulligan, Mandel and Lewis discussed the formation of a small band that would duplicate the sound and homogeneity of the Claude Thornhill big band. Evans had been its chief arranger and musical director before and after World War II, but he and the pianist had parted amicably by 1948 because Thornhill no longer wanted to continue the 'modern jazz' direction Evans favored.

One of the musicians whom everyone envisioned in the trumpet chair was Miles Davis. Not only was Davis interested, he took the ensemble over, calling rehearsals and getting the band a gig at the Royal Roost. By that time Mandel had gone to California to establish residency there, but everyone else contributed music. Mulligan wrote the most material that was recorded, but for many years his considerable contribution to this ensemble was not properly acknowledged.

The ensemble ceased to exist by 1950, leaving behind twelve sides for Capitol Records and two radio broadcasts. Some of the sides were not released at the time, and the response to the ensemble was generally not very enthusiastic. When eleven of the Capitol sides were released on LP in 1956, the reaction was overwhelmingly positive, particularly in Europe. In 1971, all twelve recordings appeared on LP in Europe, and released in the U.S. in 1972. These recordings are considered as important as the Armstrong Hot Five and Seven, the series by the Ellington band from 1940-42, and Davis' *Kind of Blue*.

Except for a rare few, historians now consider The Miles Davis Nonet one of the most important ensembles in the history of jazz. Certainly such composers as Shorty Rogers, Andre Previn, Marty Paich, John Graas, Jack Montrose, Manny Albam and Andre Hodeir were heavily influenced by the nonet, as their music shows.

Happily, many of the original parts of the sides recorded, plus parts for other compositions and arrangements for this ensemble, were discovered in three cartons of music that Miles Davis put into storage in Philadelphia and reclaimed after his death. In 2002, my edition of 12 scores from the repertoire of this ensemble was published by the Hal Leonard Corporation. An article detailing the editing process and errata in the folio itself will be published by the Journal of Jazz Studies in 2010.

The Music:

Boplicity was one of three contributions to the nonet library by Gil Evans. For many years, the composer credit read 'Cleo Henry,' the name of Miles Davis' mother. Some years ago, it was finally established that Davis and Evans were co-composers of the piece and that Evans did more than arrange it for the ensemble. Evans generally had little interest in getting credits for his many musical contributions. It was only when the estate realized that such a cavalier attitude resulted in lost monies that they instituted proceedings to establish Evans' rights. One instance of this was a direct result of the publication of definitive editions of the *Birth of the Cool* repertoire. Evans had adapted a portion of his setting for Thornhill of *Anthropology* as an experiment in orchestrating for the instrumentation of the nonet; this short piece was later used as a 'theme' for the ensemble and played at the Royal Roost. Because *Anthropology* was not quoted directly, I recommended to the estate that it be copyrighted under Evans' name as his composition so that the theme could be published in the folio. Thanks to Noel Silverman (who obtained a copy of the score from me), this was done.

Notes to the Conductor:

The two main issues with the Nonet book in general are:

- 1) instrumental balance, so that the French horn and tuba are not buried
- 2) these two instruments tend to 'speak' slower than the other horns, which can drag the tempo

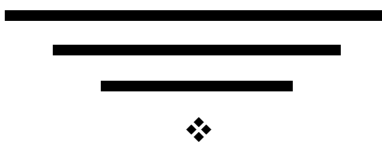
It can take many hours of practice for this music to sound properly; it took many hours for the original players to interpret this music so that the arrangers were satisfied. Careful rehearsals and patience are the keys to success here. Additionally, the two-beat triplets at Letter G must be rehearsed carefully so that all horns are in synchronization (beats 2 and 3 of bar 50 were originally two-beat triplets, and have been re-notated for easier reading).

Boplicity shows us clearly that if Gil Evans had not chosen to write jazz and popular music, he would have been a master composer of chamber music. For many years, musicians would speak of how beautifully Evans' parts were to play and hear. Now students and professionals can experience this for themselves. The part writing in this and *Moon Dreams* is exquisite, each part beautifully crafted for each instrument. As such, it is a challenge to put together so that all the parts blend as they should.

Please note that bars 54-58 in the trumpet have a written solo, another example of Evans capturing the improvisational style of a particular musician and putting it into notation. This section should be played as is.

Jeffrey Sultanof

- December 2009



BOP LICITY

SCORE

RECORDED ON BIRTH OF THE COOL, 1949

By MILES DAVIS AND GIL EVANS

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

(A) MEDIUM SWING ♩ = 140

ALTO SAX. *mp*

BARITONE SAX. *mp*

TRUMPET *mp*

HORN IN F *mp*

TROMBONE *mp*

TUBA *mp*

PIANO
PIANO TACET UNTIL BAR 33

BASS *mp* N.C.

DRUMS (PLAY TIME) (4)

1 *mp* 2 3 4

A. SX.

B. SX.

TPT.

HN.

TBN.

TUBA

BASS

DRUMS

5 6 7 8

(8)

B

A. SX.

B. SX.

TPT.

HN.

TBN.

TUBA

BASS

DRUMS

(4)

9

10

11

12