

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

JAMBANGLE

AS RECORDED BY GIL EVANS AND TEN, 1957

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8096

MUSIC BY GIL EVANS

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JAMBANGLE - NOTES

Background:

For many people, Gil Evans was missing in action after his activities with the Miles Davis Nonet. In fact, he wrote a book of big band arrangements for Billy Butterfield, which were recorded for the London and Westminster labels and difficult to find today. He also played wrote for and accompanied singers (including Pearl Bailey), and played piano in various clubs.

1956 seems to have been his breakout year. He wrote arrangements for Tony Bennett and Johnny Mathis, wrote and conducted an album for Helen Merrill, and contributed compositions and arrangements to an album by vibraharpist Teddy Charles, as well as for reed player Hal McKusick's *Jazz Workshop* album for RCA Victor. Miles Davis had been signed to Columbia Records, and producer George Avakian wanted Miles to make an orchestral album. He asked Miles whom he wanted to write the arrangements. Davis immediately chose Evans, and the result was *Miles Ahead*. Critics were ecstatic with Evans' writing and direction, and the album sold well. Bob Weinstock of Prestige Records asked Evans to make an album, and the result was *Big Stuff*, in which Evans wrote for an eleven-piece ensemble including himself. He is one of the chief soloists on piano; other soloists included a young Steve Lacy on soprano saxophone (some years before John Coltrane took up the instrument) and Jimmy Cleveland on trombone. The ensemble of two trumpets, two trombones, French horn, soprano and alto saxophone (an anonymous Lee Konitz, who is barely audible), bassoon, piano, bass and drums was pure Gil Evans. Today it is known by the title *Gil Evans & 10*. In spite of the fact that the album was expensive by Prestige's standards (and they claimed that he owed them money as a result), the album has rarely been out of print, and has become an important document in arranged small ensemble jazz, studied and discussed by students and professionals the world over. In 2003, the long lost stereo master was discovered and issued in the Super Audio CD format (compatible with standard CD players), and we could finally hear how beautifully this album really sounds.

The Music:

Jambangle was one of the earliest compositions by Evans after several years of arranging the music of others. He originally wrote the piece for the previously mentioned *Jazz Workshop*, led by Hal McKusick, and this version was recorded on April 6, 1956. Evans' new version was recorded by Rudy Van Gelder on October 11, 1957.

When I worked for Hal Leonard, the company made a deal with the Gil Evans estate to create a folio of his music; one of the titles I selected was *Jambangle*. I oversaw this project, which was edited by Joe Muccioli. He supervised the transcription of solos, and in fact this writer took down the soprano sax and trombone solos for the folio (they are reprinted here). The composition was presented in a reduced-score format. *Jambangle* was to be printed and sold as score and parts by King Brand Music (at the time, they were distributing Duke Ellington transcriptions by Dave Berger), but a print agreement was never finalized with the Evans estate.

This Jazz Lines edition of *Jambangle* has been extensively re-edited using a photocopy of the original score in Evans' hand. Please note that for this publication, the French horn part has a key signature on the score and part; Evans did not use one. Also please note that the piano part has been transcribed; it does not appear on the score. Bars 59-64 were missing chord names.

I had the honor of conducting an all-star band in what was perhaps the first public performance of this score for a benefit sponsored by the Jazz Foundation of America at Town Hall in 1995.

Notes to the Conductor:

Jambangle is an excellent example of Evans reworking a piece he'd written some time before. This version uses many of the same ideas as the arrangement for McKusick, but is improved in every way here.

As was usual with Evans, he took the opportunity to experiment, create problems for himself and then solve them as creatively as possible. According to Howard Johnson and Anita Evans, tubist Bill Barber was not available for this album, so Evans chose a bass trombone. He also used a bassoon instead of a baritone saxophone as a bass instrument (although here again, he also exploits the high range of the instrument; shades of Stravinsky's ***Rite of Spring***). At this point in his life, he was no longer using a five-person saxophone section anyway; the only saxophone on ***Miles Ahead***, and ***Porgy and Bess*** was an alto sax; the rest of the reed section were three players who doubled on clarinets and flutes of various sizes.

In a way, the instrumentation on ***Gil Evans & 10*** is an elaboration of the one used for the Miles Davis Nonet. He used a similar instrumentation on his two World Pacific albums, and also the band he led at the Jazz Gallery in 1960.

A concern is the blend of the group. The conductor must resist the temptation of making the bassoon play louder to fill up the bottom of the ensemble. It is clear that Evans wanted the bottom to be 'felt' more than heard. Even though the alto sax is barely audible on the original tape, this part needs to be equal to the other two reeds. Please do not replace the soprano sax part with a clarinet. The five brass should balance well with a bit of practice. The out-chorus at Letter P is particularly challenging, as no one instrument should stick out over the trumpets who are quite low at some points.

This piece can be opened up for more solos, and backgrounds reused at the conductor's discretion.

Jeffrey Sultanof

-February 2010

SCORE

JAMBANGLE

AS RECORDED BY GIL EVANS ON 'GIL EVANS AND TEN'

MUSIC BY GIL EVANS
ARRANGED BY GIL EVANS
EDITED BY JEFFREY SULTANOF

MEDIUM FAST ♩ = 160

STRAIGHT 8s

SOPRANO SAX.

ALTO SAX.

BASSOON

HORN IN F

TRUMPET 1

TRUMPET 2

TROMBONE 1

BASS TROMBONE

PIANO

BASS

DRUMS

(A)

S. SX. _____

A. SX. _____

BSN. (PLAY 2ND x ONLY) _____

HN. (PLAY 2ND x ONLY) _____

TRP 1 (OPEN) _____

TRP 2 _____

TBN. 1 _____

BS. TBN. (PLAY 2ND x ONLY) _____

PNO. (AS WRITTEN) *mf* _____

BASS *mf* _____

DRMS LIGHTLY _____ (4)

5 *mf*

The score for section (A) is written for a jazz ensemble. It includes staves for Soprano Saxophone (S. SX.), Alto Saxophone (A. SX.), Baritone Saxophone (BSN.), Horn (HN.), Trumpet 1 (TRP 1), Trumpet 2 (TRP 2), Tenor Basso (TBN. 1), Bass Trombone (BS. TBN.), Piano (PNO.), Bass, and Drums (DRMS). The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a complex harmonic accompaniment with chords and moving bass lines. The bass line is a walking bass line. The drums play a steady pattern. The saxophones and trumpets have rests, with some parts marked 'PLAY 2ND x ONLY' or '(OPEN)'. The piano part is marked 'AS WRITTEN' and 'mf'. The bass line is marked 'mf'. The drums are marked 'LIGHTLY' and '(4)'. The section starts at measure 5.

SWING

The musical score is arranged in a standard jazz format. The top section contains staves for S. Sax., A. Sax., BSN., HN., TPT 1, TPT 2, TBN. 1, and BS. TBN., all of which are currently blank. Below these is the piano accompaniment (PNO.) with a grand staff showing both treble and bass clefs. The bass line is written on a single staff below the piano part. The drum set (DRMS.) is represented by a single staff with a double bar line at the end of the page. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 9, indicated by a '9' at the bottom left. The piano part features a complex harmonic structure with many accidentals and a triplet in the third measure. The bass line provides a steady accompaniment with eighth and quarter notes. The drum set part shows a simple pattern of eighth notes.

1 STRAIGHT *♩* 2 SWING

S. SX. *ff* *f*

A. SX. *ff* *f*

BSN. *ff* *mf* *f*

HN. *ff* *mf* *f*

TPT 1 *ff* *f*

TPT 2 *ff* *f*

TBN. 1 *ff* *f*

BS. TBN. *ff* *mf* *f*

PNO. *ff* *mf* *f*

BASS *ff* *mf* *f* (ARCO)

DRMS *ff* *f*

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