JAZZ LINES PUBLICATIONS

Presents

SPRINGSVILLE

AS RECORDED BY MILES DAVIS

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8282

MUSIC BY JOHNNY CARISI

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SPRINGSVILLE (1956)

Background:

When George Avakian signed Miles Davis to Columbia Records, he wanted the artist to make an album with a big band. There were two arrangers whom he had in mind to write the music: Gunther Schuller and Gil Evans. Miles instantly chose Evans. Gil had for all intents and purposes been missing from the national music scene for several years, although in 1956 he wrote Jambangle for an album featuring Hal McKusick. The reunion of Davis and Evans on record was a major event, and the album Miles Ahead began a new chapter not only for both men, but for soloist and big band albums.

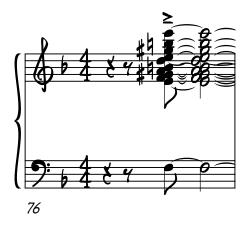
The Music:

Springsville was composed in 1956 by John Carisi, who had earlier written *Israel* for the Miles Davis Nonet in 1949. Carisi recorded *Springsville* for the RCA *Jazz Workshop* series, but the album was never released; it was also recorded that same year by Urbie Green for ABC-Paramount. Evans liked the tune well enough to make it the first track on *Miles Ahead*, and it turns out to be the perfect opener for the album. Legend has it that Evans called Carisi years later to tell him how much he still loved the tune and the arrangement he'd made for Davis. There is no question that it is a classic.

This edited version utilizes the original manuscript score from that session. There were some deletions and alterations that were made to Gil's original score as indicated below:

- The opening 4-bar trumpet solo was not indicated on the score. Miles treated this as an improvised solo introduction to the arrangement.
- The publisher has restored the improvised piano solo that was changed to trumpet for the recording. This was originally to be played by Wynton Kelly.
- At measure 59 notes were cut for most of the ensemble, and for alto, from that measure through measure 73 were cut for unknown reasons. These cut passages have been included and may be played at the discretion of the conductor.

The written bass notes were supplied by Gil in his original score. Where rhythm slashes were indicated by Gil we have analyzed the harmonies and included chords symbols (some chord names were not supplied in the original score). Many of Gil's harmonies defy conventional jazz chord progression and harmonic analysis. For example, in measure 76 (shown below), Gil has written a tone cluster based on an A harmonic minor scale superimposed over an F bass:



In this instance Gil indicated an E minor 6 chord for the solo trumpet part. We have retained this chord as it approximates the feel of the harmony.

The bass player should be advised to play the written notes and improvise a walking line where there are slashes (for full or parts of measures).

Notes to the Conductor:

There is no way to get around the fact that *Springsville* is one of the most difficult pieces ever written for a jazz orchestra. Even though Carisi did not envision the tune played this fast, Evans' setting simply does not work at a slower tempo, and this will pose challenges even for the most experienced musicians.

As has been discussed in other Jazz Lines Publications, the original parts for the *Miles Ahead* album are for four reed players, one of which is an alto sax, the remainder doubling on reeds of all sizes and types. Clearly Evans wanted the sound of a brass orchestra with woodwinds as color and acoustic support; he did not conceive these settings for live performance. In the studio, the instrumental balance was worked out so that they sounded as Evans wanted. For live performances, some amplification is needed so that the clarinet and bass clarinets are heard. Please do not over amplify them; they are not meant to be as loud as the brass in ensemble passages.

Jeffrey Sultanof

- March 2011

SPRINGSVILLE

(RECORDED BY MILES DAVIS/GIL EVANS ORCHESTRA)

