

JAZZ LINES PUBLICATIONS

*Presents*

# **SUMMERTIME**

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-8499

MUSIC AND LYRICS BY GEORGE GERSHWIN, DUBOSE AND DOROTHY HEYWARD AND IRA GERSHWIN

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## SUMMERTIME (1958)

### **Background:**

In late 1996, I was one of the first to examine the contents of three boxes of music that had been in storage in a facility rented by Miles Davis. All of the Gil Evans scores for Davis's Columbia albums were there, as well as extracted parts used at the recording sessions. Several of these scores had been transcribed for various projects and concerts over the years before the discovery of these boxes, in particular for a concert in honor of Evans himself. When these original scores are compared against the transcriptions, one sees immediately the futility of the even attempting to transcribe Gil's music, as he fools the ear repeatedly. It is an honor and pleasure to make available these classic scores for study and performance in edited editions.

### **The Music:**

*Summertime*, of course, comes from *Porgy and Bess*, and that album is a deserved classic. Evans's arrangement centers around a repeated line or riff, which changes color and texture throughout as Davis improvises over it. Evans would later adapt this arrangement for an album with Helen Merrill, and that performance included a guest appearance by soprano saxophonist Steve Lacy.

The arrangement for Davis has two separate introductions played one after another at the beginning. These were cut for the recording, but are included here for their historical value. Playing or not playing them in performance is of course left to the discretion of the conductor.

The bass player should be advised to play the written notes and improvise a walking line where there are slashes.

### **Notes to the Conductor:**

This is a fairly straightforward setting of the classic Gershwin song.

Dynamics in all of Evans's music is of prime importance. Minimal miking of the flutes is recommended so that they can be heard, but they must not be louder than the brass.

As has been discussed in other Jazz Lines Publications, the original parts for the *Porgy and Bess* 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 the reeds sounded as Gil wished. 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**

-April 2011

# SUMMERTIME

## SCORE

RECORDED BY MILES DAVIS

MUSIC AND LYRICS BY GEORGE GERSHWIN,  
DUBOSE AND DOROTHY HEYWARD AND IRA GERSHWIN  
ARRANGED BY GIL EVANS  
EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

RUBATO

The score is for a jazz ensemble and includes the following parts:

- SOLO TRUMPET/FLUGELHORN**: Starts with a whole note chord in measure 4.
- REED 1: ALTO SAX.**: Plays a melodic line starting in measure 2, with dynamics *p*, *mp*, and *f*.
- REED 2: FLUTE**: Plays a melodic line starting in measure 2, with dynamics *p*, *mp*, and *f*.
- REED 3: FLUTE**: Plays a melodic line starting in measure 2, with dynamics *p*, *mp*, and *f*.
- REED 4: C FLUTE/PICCOLO/BASS FLUTE**: Plays a melodic line starting in measure 2, with dynamics *p*, *mp*, and *f*.
- TRUMPET 1**: (HARMON MUTE) Plays a melodic line starting in measure 2, with dynamics *p*, *mp*, and *f*.
- TRUMPET 2**: (CUP MUTE) Plays a melodic line starting in measure 2, with dynamics *p*, *mp*, and *f*.
- TRUMPET 3**: (HARMON MUTE) Plays a melodic line starting in measure 2, with dynamics *p*, *mp*, and *f*.
- TRUMPET 4**: (HARMON MUTE) Plays a melodic line starting in measure 2, with dynamics *p*, *mp*, and *f*.
- HORN IN F 1**: Plays a melodic line starting in measure 2, with dynamics *p*, *mp*, and *f*.
- HORN IN F 2**: Plays a whole note chord starting in measure 2, with dynamics *p*, *mp*, and *f*.
- HORN IN F 3**: Plays a whole note chord starting in measure 2, with dynamics *p*, *mp*, and *f*.
- TROMBONE 1**: (IN HAT) Plays a whole note chord starting in measure 2, with dynamics *p*, *mp*, and *f*.
- TROMBONE 2**: (IN HAT) Plays a whole note chord starting in measure 2, with dynamics *p*, *mp*, and *f*.
- TROMBONE 3**: (IN HAT) Plays a whole note chord starting in measure 2, with dynamics *p*, *mp*, and *f*.
- TROMBONE 4**: (IN HAT) Plays a whole note chord starting in measure 2, with dynamics *p*, *mp*, and *f*.
- TUBA**: Plays a whole note chord starting in measure 2, with dynamics *p*, *mp*, and *f*.
- BASS**: Plays a whole note chord starting in measure 2, with dynamics *p*, *mp*, and *f*.
- DRUM SET**: Indicated by a double bar line with a 'c' for cymbals.

1

2

3

4

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DIRECTED ⑥

Musical score for various instruments including Solo Tpt., Rd. 1 (A. Sax.), Rd. 2 (FL.), Rd. 3 (FL.), Reed 4 (Bs. FL.), Tpt. 1-4, Hn. 1-3, Tbn. 1-4, Tuba, Bs., and D. S. The score includes dynamic markings such as *f*, *mf*, and *p*, and performance instructions like *(Solo)*, *(To Piccolo)*, and *(Open)*. The score is divided into measures 5 through 9.

MEDIUM SWING ♩ = 110

10

C<sub>m</sub> G<sup>7</sup> C<sub>m</sub> G<sup>7</sup> C<sub>m</sub> G<sup>7</sup> C<sub>m</sub> G<sup>7</sup> F<sub>m</sub> D<sup>7</sup> G<sup>7</sup> F<sub>m</sub>

SOLO TPT. Musical staff with notes and rests.

2ND X ONLY - SUBTONE, NO VIB.

Rd. 1 (A. Sax.) Musical staff with notes and rests.

2ND TIME ONLY - SEMPRE LEGATO

Rd. 2 (FL.) Musical staff with notes and rests.

2ND TIME ONLY - SEMPRE LEGATO

Rd. 3 (FL.) Musical staff with notes and rests.

(TO BASS FLUTE) 2ND TIME ONLY - SEMPRE LEGATO

REED 4 (BS. FL.) Musical staff with notes and rests.

SEMPRE LEGATO, NO VIB.

Hn. 1 Musical staff with notes and rests.

SEMPRE LEGATO, NO VIB.

Hn. 2 Musical staff with notes and rests.

SEMPRE LEGATO, NO VIB.

Hn. 3 Musical staff with notes and rests.

(TO CUP MUTE)

Tbn. 1 Musical staff with notes and rests.

(TO CUP MUTE)

Tbn. 2 Musical staff with notes and rests.

(TO CUP MUTE)

Tbn. 3 Musical staff with notes and rests.

(TO CUP MUTE)

Tbn. 4 Musical staff with notes and rests.

Tuba Musical staff with notes and rests.

B<sup>b</sup><sub>m</sub> F<sup>7</sup> B<sup>b</sup><sub>m</sub> F<sup>7</sup> B<sup>b</sup><sub>m</sub> F<sup>7</sup> B<sup>b</sup><sub>m</sub> F<sup>7</sup> E<sup>b</sup><sub>m</sub> C<sup>7</sup> F<sup>7</sup> E<sup>b</sup><sub>m</sub>

B.S. Musical staff with notes and rests.

LIGHT SWING

D. S. Musical staff with notes and rests.

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11

12

13

14

15

16

17