

Presents

JAZZ LINES PUBLICATIONS

THE MAIDS OF CADIZ

AS WRITTEN FOR THE CLAUDE THORNHILL ORCHESTRA

ARRANGED BY GIL EVANS

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

JLP-7195

MUSIC BY LEO DELIBES

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GIL EVANS SERIES

THE MAIDS OF CADIZ (1950)

Background:

In many ways, Claude Thornhill led an avant-garde society dance band. Like such leaders as Henry King and Ted Fio Rito, he played piano as his ensemble accompanied him. More often than not, the tempos were slow to medium, and the music styled for dancing. In the early years, the ensemble was known as a 'sweet' band that sometimes played more ambitious music. Even Gil Evans's settings of *There's a Small Hotel* and *I Don't Know Why (I Just Do)* could have been played by King or Fio Rito.

When Thornhill re-formed his orchestra after serving in the Navy, Evans rejoined and became musical director. The band continued the format that had made it successful before the war, but Evans had grown musically, and his scores were more challenging. Within the framework of piano/leader accompanied by orchestra, Evans created some of his most impressive work. Some of his scores incorporated bebop, improvised solos from the instrumentalists in the band and harsh dissonances; some were ambitious such as Evans's interpretations of classical themes such as *Spanish Dance*, *Arab Dance*, *La Paloma*, *The Troubador*, *Sabre Dance*, and this arrangement of *The Maids of Cadiz*. Eventually Thornhill became disenchanted with Evans' experiments, and by 1948, Evans left.

The Music:

There were a number of adaptations of classical pieces in the band's book; *Arab Dance* from *The Nutcracker Suite* was written in 1941 but recorded in 1946. Pieces by Schumann, Mussorgsky, Khachaturian, Grieg, and Brahms were also arranged for the band. This adaptation of Leo Delibes's *Les Filles de Cadix*, originally written for solo voice with piano, was probably written sometime in late 1949 or early 1950 after Thornhill dropped several musicians including tuba, flutes, and a horn. The arrangement was never recorded and probably never played. It is possible that because Thornhill never performed it Evans was inspired to compose a new arrangement for Miles Davis's *Miles Ahead* album of 1957. Additionally, Gil Evans composed an adaptation of this arrangement for Kendor Music's publication of 1960. This chart calls for 5 reeds doubling on clarinets and bass clarinets. This publication is based on Gil's score and the original set of parts. However, included is an alternate parts for the horn in F (trombone 3).

Notes to the Conductor:

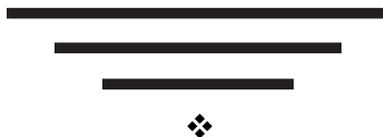
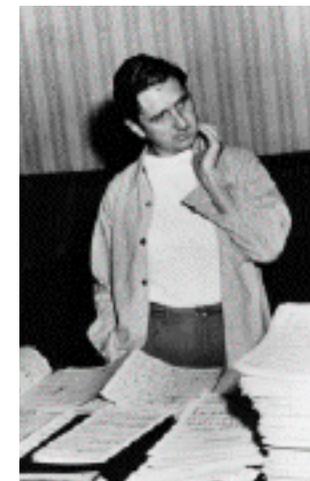
As with much of Evans's music, instrumental blending and shading are crucial to making this music sound right. Often instruments are unexpectedly paired together. As such, the musicians need to be sensitive to whom their playing with and work to blend rather than cut through the sound. All dynamics should be exaggerated: pianissimo should be barely heard; fortissimo should be very loud. Contrast is one of the main ingredients in Gil Evans's writing. An optional alternate part for the Horn in F has been included (trombone 3); however, it is strongly recommended that this arrangement be performed as-written.

Acknowledgments:

Thank you to Anita Evans for granting us permission to publish this arrangement.

Rob DuBoff and Jeffrey Sultanof

- January 2015



This musical score page includes the following parts and details:

- Woodwinds:** Flute 1 (A Sax), Flute 2 (A Sax), Clarinet 3 (T Sax), Clarinet 4 (T Sax), Bassoon 5 (B Sax).
- Brass:** Trumpet 1, Trumpet 2, Trumpet 3, Horn, Trombone 1, Trombone 2.
- Other Instruments:** Guitar, Piano, Bass, Drums.
- Key Signature:** B-flat major (two flats).
- Tempo:** 4/4.
- Measure Numbers:** 7, 8, 9, 10, 11, 12.
- Chord Progression (Piano):** $F m^6$ (measures 9-10), $E^b m^6$ (measures 10-11), $F m^6$ (measures 11-12), $E^b m^6$ (measures 12-13).
- Performance Markings:** *mp*, *mf*, *f*, *sfz*, *sim.*, *f*, *mp*, *f*.
- Technical Notation:** Triplet markings (3) and fingering numbers (IV) are used throughout the score.