

# JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

## LA NEVADA

AS RECORDED BY GIL EVANS

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

## FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8479

MUSIC BY GIL EVANS

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## LA NEVADA

### **Background:**

Gil Evans made two albums for the World Pacific label in 1958 and 1959; these albums have been reissued many times over the years. On the second of the two, the last track was an original composition called *La Nevada*. In 1960, Evans put together a band for an extended gig at a club called the Jazz Gallery, and *La Nevada* was part of the book.

### **The Music:**

One of the few original compositions that Evans wrote during this period at the Jazz Gallery, *La Nevada*, as recorded on the Impulse album *Out of the Cool*, is a different piece from its original recording. While the World Pacific version was fully arranged with improvised solos, the Impulse version is sketchier and looser. The theme itself is arranged, but very little else is. Evans was veering toward a more improvised ensemble music that would evolve over many performances. The backgrounds on the recording during solos or transitions were worked out on the bandstand and not written down. Because Evans did not write them, they do not appear in this publication.



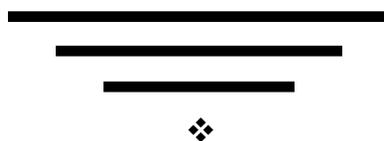
### **Notes to the Conductor:**

In all of its incarnations, *La Nevada* is made up of two chords: Gm7 to G (major), with an occasional F# as a neighbor chord. In the World Pacific recording, these changes are used in the melody and the improvised solos. By the time of the Jazz Gallery band and the Impulse recording, Gm7 was the only chord used for solos. The arrangement is scored for a horn in F. Recognizing that not every band has a horn available we have included an optional tenor saxophone 2 part that is an alternate part.

Obviously solos can go in many directions, but this piece is also an invitation for your ensemble to make this piece your own by adding backgrounds, in between and under the solos themselves, and making it as long or short as you wish. The piece lays a foundation for exploration and just plain fun, so go for it!

**Jeffrey Sultanof**

-August 2010



# LA NEVADA

## SCORE

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

(A) RUBATO APPROX ♩ = 100

The score is for a 5-measure piece in 4/4 time, marked 'RUBATO APPROX ♩ = 100'. The key signature has one sharp (F#). The instruments listed are Flute 1, Flute 2, Tenor Sax, Trumpet 1, Trumpet 2, Trumpet 3, Horn in F, Trombone 1, Trombone 2, Trombone 3, Tuba, Guitar, Piano, Bass, Drum Set, and Maracas. The Piano part features a 'SOLO' in the first measure, with a melodic line consisting of eighth and quarter notes, including triplets in measures 3 and 4. The other instruments are mostly silent, with some instruments (Flute, Tenor Sax, Trumpets, Horn, Trombones, Tuba, Guitar, Bass, Drum Set, Maracas) having a final note in the fifth measure.

A TEMPO ♩ = 200

PNO

6 7 8 9

Staff 6-9: Piano part with treble clef, key signature of one sharp (F#), and 4/4 time signature. Measures 6-9 show a melodic line with eighth notes and quarter notes, including accents and slurs.



PNO

(B)

10 11 12 13

Staff 10-13: Piano part with treble clef, key signature of one sharp (F#), and 4/4 time signature. Measure 10 starts with a circled 'B' and contains a melodic line. Measures 11-13 contain rests indicated by a double bar line with a slash.



PNO

(C)

14 15 16 17

Staff 14-17: Piano part with treble clef, key signature of one sharp (F#), and 4/4 time signature. Measure 14 starts with a circled 'C' and contains a melodic line. Measures 15-17 contain rests indicated by a double bar line with a slash.

MARACAS

14 15 16 17

Staff 14-17: Maracas part with a vertical bar line on the left and a vertical bar line on the right. It shows a rhythmic pattern of eighth notes with stems pointing down, occurring in measures 14, 15, and 17.



PNO

(D)

18 19 20 21

Staff 18-21: Piano part with treble clef, key signature of one sharp (F#), and 4/4 time signature. Measure 18 starts with a circled 'D' and contains a melodic line. Measures 19-21 contain rests indicated by a double bar line with a slash.

BASS

Gm (AD-LIB AROUND FIGURE)

18 19 20 21

Staff 18-21: Bass part with bass clef, key signature of one sharp (F#), and 4/4 time signature. It features a walking bass line with eighth notes and quarter notes.

MARACAS

18 19 20 21

Staff 18-21: Maracas part with a vertical bar line on the left and a vertical bar line on the right. It shows a rhythmic pattern of eighth notes with stems pointing down, occurring in measures 18, 19, and 21.



GTR.

(E) Gm (AD-LIB CHORDS)

22 23 24 25

Staff 22-25: Guitar part with treble clef, key signature of one sharp (F#), and 4/4 time signature. It consists of a series of slanted lines representing chords.

PNO

22 23 24 25

Staff 22-25: Piano part with treble clef, key signature of one sharp (F#), and 4/4 time signature. Measure 22 starts with a circled 'E' and contains a melodic line. Measures 23-25 contain rests indicated by a double bar line with a slash.

BASS

Gm (Sim.)

22 23 24 25

Staff 22-25: Bass part with bass clef, key signature of one sharp (F#), and 4/4 time signature. It features a walking bass line with eighth notes and quarter notes.

MARACAS

22 23 24 25

Staff 22-25: Maracas part with a vertical bar line on the left and a vertical bar line on the right. It shows a rhythmic pattern of eighth notes with stems pointing down, occurring in measures 22, 23, and 25.

**F** REPEAT UNTIL CUE ON CUE

FL. 1  
FL. 2  
TPT. 1  
GTR. *Gm (Sim)*  
PNO *(Sim)*  
BASS *Gm (Sim)*  
D. S. *(Ad-Lib. MOSTLY HI-HAT)* (4)  
MECS.

26 27 28 29 30

**G** REPEAT 5 X 6.

FL. 1  
FL. 2  
TPT. 1  
GTR. *Gm (Sim)*  
PNO *(Sim)* *Gm*  
BASS *Gm (Sim)*  
D. S. (4)  
MECS.

31 32 33 34 35