

# JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

## MY SHIP

AS RECORDED BY THE MILES DAVIS/GIL EVANS ORCHESTRA

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

## FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8148

WORDS BY IRA GERSHWIN

MUSIC BY KURT WEILL

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JAZZ LINES PUBLICATIONS

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## MY SHIP

### Background:

The first of the Miles Davis/Gil Evans collaborations for Columbia Records included an eclectic mix of a 'classical' theme, pop songs and jazz themes that both Evans and Davis liked. *My Ship* was one of the titles that Evans chose for the album. Produced by George Avakian, *Miles Ahead* was a continuation of the path Evans forged with the Claude Thornhill Orchestra, a vibrato-less orchestra made up of brass with only four reed parts in this case. Many tracks on this album had piano parts written, but they were not used. The only solo voice is Miles Davis, who plays most of the album on flugelhorn.

Evans conceived the album as a suite, which had to be interrupted by flipping the record over when Side I was finished; when the album was issued on CD, the music plays without interruption. Evans may have been influenced by the albums recorded by Michel Legrand; *I Love Paris*, issued in 1954, was a major seller for Columbia, and Legrand arranged the songs as a long suite as well.



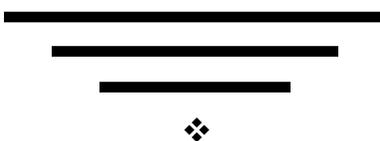
### The Music:

The arrangements for *Miles Ahead* were written during April of 1957, and they were challenging. Evans mailed parts to the musicians so they could familiarize themselves with the music (music union rules state that music intended for recording cannot be rehearsed ahead of a record date). Avakian wisely recorded rehearsals in case he needed to cover mistakes later.

### Notes to the Conductor:

The majority of Evans' ballad settings for Thornhill and Miles Davis are vibrato-less excursions into mildly dissonant territory. Hence, blending is the key element.

This arrangement opens and closes with a G carried over from Dave Brubeck's *The Duke*. The motive in the muted trumpets was composed by Kurt Weill (the composer of *My Ship*) to bridge the songs *This is New* and *The Princess of Pure Delight* in the original presentation of *Lady in the Dark*; Evans clearly knew all of the music of this show, not just the songs (similarly, the chord at the end is a bridge to the next selection on the album, *Miles Ahead*). This opening should be mysterious, and even though the bass clarinet should also sound as if it is in the distance, it should still be heard.



The dynamic at the pick-up to bar 9 is crucial in shifting the mood from slightly unsettling to a warm ballad. Everyone must be synchronized perfectly on the triplets in bar 9 and the rhythms in bar 13, not behind the beat, which can tend to happen since the French horns are leading. As I have mentioned in other notes to the conductor in these publications, Evans wrote the way musicians played, with a loose, improvised sense, so the two-beat quintuplet in bar 10 is a particular challenge to synchronize. Have the bass clarinet and tuba near each other so they can sound like one person. Similarly, the double-time section at bar 26 needs careful rehearsal so that no one instrument sticks out.

On the original part, reed 2 plays both the flute and clarinet at bar 17; the publisher decided to move the clarinet part played the 2<sup>nd</sup> time to reed 1, who is otherwise tacet during this section (for the Davis/Evans albums, reed 1 was always alto saxophone throughout). You may change this back if you wish.

Please see the note on the score at bar 35. Trombone 3 has a quarter tone which slides downward into the E in the next bar. Please do not over-emphasize this note; it is just one more note in a chord that should sound like a collective sigh by trombones.

This music was written for the recording microphone and not for live performance, so the woodwind parts may have to be miked slightly to be heard. They should not overwhelm the ensemble, as Evans clearly wanted the brass to be the main accompaniment, with the woodwinds as color.

Even though it wasn't used (perhaps Evans thought that the sound was overwhelming in the studio), the piano/celeste works perfectly in a live setting, and 'authenticity' should not be the overriding consideration in using it or not.

## **Jeffrey Sultanof**

*-August 2010*



# MY SHIP

## SCORE

(RECORDED BY MILES DAVIS)

WORDS BY IRA GERSHWIN  
 MUSIC BY KURT WEILL  
 ARRANGED BY GIL EVANS  
 EDITED BY JEFFREY SULTANOF

SLOWLY ♩ = 60 **(A)**

The score is for a 4/4 jazz arrangement. It includes parts for:  
 - Solo Flugelhorn  
 - Reed 1 (Alto Sax and Clarinet)  
 - Reed 2 (Flute and Clarinet)  
 - Reed 3 (Bass Clarinet)  
 - Reed 4 (Bass Clarinet)  
 - Trumpet 1-5 (all with 'Tight Cup Mute' instruction)  
 - Horn in F 1-2  
 - Trombone 1-3 (Trombone 1 and 3 have 'Cup Mute' instructions)  
 - Bass Trombone 4  
 - Tuba  
 - Piano (with a note: '\* SEE NOTE')  
 - Bass  
 - Drum Set (with a 'Triangle' instruction)

\* NOTE: THE PIANO PART WAS WRITTEN BUT NOT PLAYED ON THE RECORDING.

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