

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

SPANISH DANCE

AS RECORDED BY GIL EVANS

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8456

MUSIC BY ENRIQUE GRANADOS

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SPANISH DANCE (NO. 5) 1947

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' 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 *Spanish Dance*. 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, and *The Old Castle* from *Pictures at an Exhibition* was recorded for radio transcription. Pieces by Schumann, Grieg and Brahms were also arranged for the band. This adaptation of the fifth dance (*Andaluzá*) from Enrique Granados' *12 Dances Espanolas* was probably written sometime in 1947 and was recorded for radio transcriptions in 1949. Very often recordings for radio were shorter than commercial recordings, and arrangements were routinely cut. The sole recording of *Spanish Dance* was not only cut but the score altered as well. This publication presents Evans' original version.

Notes to the Conductor:

On the surface, *Spanish Dance* is another setting featuring the leader's piano as the main voice throughout the arrangement, but this turns out to be one of Evans' more difficult and complex arrangements for Thornhill. After a long abstract introduction (which includes three against four obbligati against an intense French horn 'fanfare' in octaves (at times flutter-tongued), the piano takes over with the band filling in. Except for two sections of the arrangement, it is the piano's show, particularly between Letters F and G, when the piano is backed by rhythm, and French horns playing a pedal tone.

The right tempo is crucial to playing this piece successfully, since the tempo set at bar 5 must be the same throughout (save for the cadenza before Letter G). Evans did not indicate a tempo, but the clue to a good one would be that the sixteenth note obbligato be heard clearly and unrushed, not easily done if the tempo is too fast. I strongly suggest that the conductor ask the band to think in '2' to play this setting. Granados' original composition was written in 6/8 played in 2, hence both 2 and 3 figure in Evans' adaptation. Rhythms such as those in bar 32, where the entire bar is a triplet (with some parts subdivided) are much more easily heard and negotiated if the band thinks collectively in cut time.

As with much of Evans' music, instrumental blending and shading are crucial to making this music sound right. Alto Sax and horns in F at Letter E must listen to each other so that they are perfectly in tune and together, as they play a counterline against the rest of the ensemble. Letter G should be played no more than forte, although it is tempting to play it louder given that the music returns to D minor from D Major. The loudest dynamic should be held for the final, dissonant chord.

Regarding the guitar voicings beginning at Letter G, see the note on page 19.

Please note that I have adapted this arrangement for large wind ensemble, and this setting is also available from Jazzlines Publications.

Jeffrey Sultanof

-August 2010

SPANISH DANCE NO. 5

SCORE

(RECORDED BY CLAUDE THORNHILL)

MUSIC BY ENRIQUE GRANADOS

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

$\text{♩} = 144$ (STRAIGHT 8THS)

①

(CLARINET)
No Vib.

REED 1
(ON ALTO SAX/CLARINET)

ff

(CLARINET)
No Vib.

REED 2
(ON ALTO SAX/CLARINET)

ff

(CLARINET)
No Vib.

REED 3
(ON TENOR SAX/CLARINET)

ff

(BASS CLARINET)
No Vib.

REED 4
(ON TENOR SAX/BASS CLARINET)

ff

(BASS CLARINET)
No Vib.

REED 5
(ON BARITONE SAX/BASS CLARINET)

ff

TRUMPET 1

ff

No Vib.

TRUMPET 2

ff

No Vib.

TRUMPET 3

ff

No Vib.

HORN IN F 1

ff

No Vib.

HORN IN F 2

ff

No Vib.

TRUMPONE 1

ff

No Vib.

TRUMPONE 2

ff

No Vib.

TUBA

ff

No Vib.

GIUITAR

ff

PIANO

ff

(PIZZ)

BASS

ff

DRUM SET

ff

1 2 3 4

fill

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The musical score is arranged in a standard orchestral format with the following parts and details:

- Rd. 1 (CL):** Clarinet 1, Treble clef. Starts with a triplet of eighth notes (mp) and a slur over measures 6-8. Measure 9 has a triplet of eighth notes (mp).
- Rd. 2 (CL):** Clarinet 2, Treble clef. Starts with a slur over measures 6-8. Measure 9 has a triplet of eighth notes (mp).
- Rd. 3 (CL):** Clarinet 3, Treble clef. Starts with a slur over measures 6-8. Measure 9 has a triplet of eighth notes (mp) with the instruction "(STAGGER BREATHING)".
- Rd. 4 (Bs. CL):** Bass Clarinet 4, Bass clef. Starts with a slur over measures 6-8. Measure 9 has a triplet of eighth notes (mp) with the instruction "(STAGGER BREATHING)".
- Rd. 5 (Bs. CL):** Bass Clarinet 5, Bass clef. Starts with a slur over measures 6-8. Measure 9 has a triplet of eighth notes (mp).
- GTR.:** Guitar, Treble clef. Features a rhythmic pattern of eighth notes with a slur over measures 6-8. Measure 9 has a triplet of eighth notes (mp).
- PNO:** Piano, Treble and Bass clefs. Treble clef has a rhythmic pattern of eighth notes with a slur over measures 6-8. Bass clef has a rhythmic pattern of eighth notes with a slur over measures 6-8. Measure 9 has a triplet of eighth notes (mp).
- BASS:** Bass, Bass clef. Features a rhythmic pattern of eighth notes with a slur over measures 6-8. Measure 9 has a triplet of eighth notes (mp).
- D. S.:** Double Bass, Bass clef. Features a rhythmic pattern of eighth notes with a slur over measures 6-8. Measure 9 has a triplet of eighth notes (mp) with the instruction "(Tom-Tom) (H.H.)".

Measure numbers 5, 6, 7, 8, 9, and 10 are indicated at the bottom of the page.

(A) RIT.

Instrumentation and Performance Instructions:

- Rb. 1 (CL):** *mp* (mezzo-piano)
- Rb. 2 (CL):** Triplet markings (3)
- Rb. 3 (CL):** Triplet markings (3)
- Rb. 4 (Bs. CL):** Second ending bracket (2)
- Rb. 5 (Bs. CL):** Second ending bracket (2)
- Hn 1:** (SOLO) (with intensity) *f* (forte). Includes triplet (3), sextuplet (6), and dodecimal (12) markings.
- Hn 2:** (SOLO) (with intensity) *f* (forte). Includes triplet (3), sextuplet (6), and dodecimal (12) markings.
- GTR:** Includes second (2) and fourth (4) ending brackets.
- PNO:** Includes second (2) and fourth (4) ending brackets.
- BASS:** Includes second (2) ending bracket.
- D. S.:** Includes (Tom-Tom) and (Hi) markings. Includes fourth (4) ending bracket.

Measure Numbers: 11, 12, 13, 14

A TEMPO

The musical score is arranged in a standard orchestral layout. The top section contains five trumpet parts (Rd. 1-5) and five bass clef parts (Rd. 4-5). The middle section contains three trombone parts (Tbn. 1-3) and a tuba part. The bottom section contains guitar (GTR.), piano (PNO) parts, a bass part, and a drum set (D. S.) part. The score is divided into measures 15 through 20. Key features include:
 - **Trumpets 1-3:** Play triplets of eighth notes, often marked with *ff*.
 - **Trumpets 4-5:** Play eighth-note patterns, often marked with *fp*.
 - **Trombones 1-3:** Play complex rhythmic patterns with triplets and sixteenth notes.
 - **Tuba:** Plays a steady eighth-note pattern.
 - **Guitar and Piano:** Provide harmonic support with chords and arpeggios, often marked with *ff*.
 - **Bass:** Plays a simple eighth-note pattern.
 - **Drums:** Provide a steady backbeat.
 - **Tempo:** Marked as *A TEMPO*.
 - **Rehearsal Marks:** Indicated by double slashes (//) and circled numbers (e.g., (3), (6), (8), (10)).