

JAZZ LINES PUBLICATIONS

Presents

IT AIN'T NECESSARILY SO

AS RECORDED BY THE MILES DAVIS/GIL EVANS ORCHESTRA

ARRANGED BY GIL EVANS

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-7556

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

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Gil Evans Biography:

Gil Evans spent his earliest years traveling around Canada with his family, as they were regularly forced to move in order to follow the availability of mining jobs for his stepfather. In 1922 the family settled in Berkeley, and it was shortly afterward that Gil first developed an interest in music, inspired by a Duke Ellington concert he had been brought to by a family friend. His training began with piano lessons, but he largely taught himself through listening to and transcribing from his record collection. While in high school he took jobs in hotels as a pianist, and after graduation he formed an ensemble that would serve as the house band for the Rendezvous Ballroom in Balboa Beach for two years; in 1937 the band relocated to Hollywood, where it provided music for Bob Hope's radio broadcasts. Through his work for Hope, Evans was hired as an arranger for Claude Thornhill's orchestra, whom he continued to work alongside until 1948 - although with an interruption of several years when World War II prompted Evans to enlist in the army.

After his discharge from the military in 1946 Evans settled in New York. His efforts with Thornhill had gained him a solid reputation in the jazz community, leading to his involvement in the Miles Davis nonet in 1948; with this group he recorded the landmark album *The Birth of Cool* between 1949 and 1950, the album being finally released in 1953. During the first half of the 1950s Evans remained largely inactive, focusing his attention on musical study while occasionally arranging for television and radio, and for singers such as Tony Bennett and Johnny Mathis. He resumed his collaboration with Miles Davis in 1956, contributing to the following year's *Miles Ahead* and continuing with several more notable recordings up through the early 1960s. His first recordings under his own name were also made during this period, which would see him established as one of the leading names in the jazz world.

In 1964 Evans had his first of two children with his second wife, and for the majority of the remainder of the 1960s he devoted himself to raising his family. When he became active again in 1969, his work reflected the emerging music of the time, integrating electric instruments into the jazz-ensemble framework. A strong interest in the music of Jimi Hendrix developed during this time, and a record of jazz arrangements of his songs would be released in 1974 after Hendrix's death brought an end to plans for an actual collaboration between the two. Regular touring of the States and Europe continued throughout the 70s and 80s, with most of his recorded output being culled from these performances; several ventures into film scoring were also made in the 1980s, including contributions to *Absolute Beginners* and *The Color of Money*. A residency at the New York club Sweet Basil was established in 1984, which continued until Evans's death in 1988.

The Music:

Miles Davis and Gil Evans, one of the greatest collaborative teams in jazz history, first teaming in 1949 on *Birth of the Cool*, a jazz landmark, began to show interest in *Porgy and Bess* in the late 1950s. Due to the success of Davis and Evans's 1957 *Miles Ahead* LP, Columbia Records, their label, allowed them more freedom in choosing material for future recording sessions. Davis had been delving deeply into modality and symphonic music and ultimately decided to take on *Porgy and Bess* in this context. Evans's unique and considerable orchestration skills and Davis's new dedication to experimentation with modality led their *Porgy and Bess* to become a landmark record in jazz history.

Joined by other like-minded collaborators such as Cannonball Adderley and Paul Chambers, Davis and Evans ultimately created what is considered a classic of orchestral jazz. Evans knew the material very well, and was able to use different musicians and instruments to ideally represent themes in the music. Davis's uniquely beautiful and evocative sound was truly an ideal vehicle to express the emotional impact the work conveys. They created something very new and different, while at the same time staying very faithful to the intentions of its creators.

One of the most frequently covered songs from George and Ira Gershwin's opera *Porgy and Bess*, *It Ain't Necessarily So* is intended to serve as a defining moment for the character of Sportin' Life, a drug dealer who has his eyes set on seducing Bess. A hedonist through and through, Sportin' Life offers up his cynical views of the Bible to the largely religious community of Catfish Row, earning him a mix of interest and scorn from the other characters.

Notes to the Conductor:

The arrangement begins with a somewhat painstaking statement from the solo trumpet, with some soft ensemble backgrounds that gradually build to a powerful hit that establishes the medium swing feel that the rest of the arrangement adheres to at measure 10. The trumpet soloist briefly improvises before stating the pithy melody at measure 18. The full ensemble re-enters at measure 26 to provide accompaniment for another improvisation from the solo trumpet before the melody returns for the final A section at measure 34.

Beginning at measure 42, the rest of the arrangement serves largely as a vehicle for an improvised trumpet solo. Most of the accompanying backgrounds are handled by brief rhythmic hits in the horns, but the rest of the ensemble enters to help out on the bridge at measure 58.

Interestingly enough, the melody on the bridge is not stated until measure 90, when the full ensemble comes in at full strength at measure 90. The trumpet soloist resumes the melody at measure 98, with another extended improvised solo that gradually fades out until the end of the arrangement.

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 woodwinds 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 woodwinds sounded as Gil wished. For live performances, some amplification is needed so that the alto flutes and bass flute are heard. Please do not over amplify them; they are not meant to be as loud as the brass in ensemble passages.

Doug DuBoff, Dylan Canterbury, Rob DuBoff, and Jeffrey Sultanof

- June 2016

IT AIN'T NECESSARILY SO

RECORDED BY MILES DAVIS

SCORE

MUSIC AND LYRICS BY GEORGE GERSHWIN,
DUBOSE AND DOROTHY HEYWARD, AND IRA GERSHWIN
ARRANGED BY GIL EVANS

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

SLOWLY ♩ = 60

The score is arranged for a jazz ensemble. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'SLOWLY' with a quarter note equal to 60 beats per minute. The score includes parts for:

- Solo Trumpet or Flugelhorn:** Starts with a melodic line marked *mf* and a triplet.
- Woodwind 1 (Alto Sax):** Plays a sustained note marked *pp*.
- Woodwind 2 (Alto Flute/Bass Clarinet):** Plays a rhythmic accompaniment marked *pp*.
- Woodwind 3 (Alto Flute/Bass Clarinet):** Plays a rhythmic accompaniment marked *pp*.
- Woodwind 4 (Clarinet):** Plays a rhythmic accompaniment marked *p*.
- Trumpets 1-4:** All parts are marked with a rest.
- Horns in F 1-3:** Play a sustained harmonic accompaniment marked *p*.
- Trombones 1-4:** Play a sustained harmonic accompaniment marked *p* and 'IN HAT'.
- Tuba:** Plays a sustained harmonic accompaniment marked *p*.
- Bass:** Plays a rhythmic accompaniment marked *mf* with triplets.
- Drum Set:** Plays a rhythmic accompaniment marked *pp* with brushes.

2 3 4

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Musical score for 'It Ain't Necessarily So' (Page 2). The score is arranged for a jazz ensemble and includes the following parts:

- SOLO TPT.:** Features a melodic line with triplet markings and a dynamic marking of *f*. Includes the instruction *CRESC. POCO A POCO*.
- Ww. 1 (A. Sax.):** Woodwind 1 (Alto Saxophone) part.
- Ww. 2 (A. Fl.):** Woodwind 2 (Alto Flute) part.
- Ww. 3 (A. Fl.):** Woodwind 3 (Alto Flute) part.
- Ww. 4 (Cl.):** Woodwind 4 (Clarinet) part.
- TPT. 2, 3, 4:** Trumpet parts 2, 3, and 4. Includes the instruction *IN HAT* and dynamic markings *mp* and *p*.
- HN. 1, 2, 3:** Horns 1, 2, and 3 parts.
- TBN. 1, 2, 3, 4:** Trombone parts 1, 2, 3, and 4.
- TUBA:** Tuba part.
- BS.:** Bass part, featuring a complex rhythmic pattern with many triplet markings.
- D. S.:** Drums part, including a section marked *(8)* and *(To Snices)*.

The score is written in treble clef for most parts and bass clef for the bass and tuba. The key signature is one sharp (F#). The page is numbered 5 through 9 at the bottom.

MEDIUM SWING ♩ = 140

AD LIB

A_{mi}

10

Solo TPT.

Ww. 1 (A. Sax.)

Ww. 2 (A. FL.)

Ww. 3 (A. FL.)

Ww. 4 (CL.)

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN. 1

HN. 2

HN. 3

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Tuba

BS.

D. S.