

JAZZ LINES PUBLICATIONS

*Presents*

**GONE**

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-7559

MUSIC BY GIL EVANS

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## GONE (1958)

### **Background:**

George Gershwin's folk opera *Porgy and Bess* has now achieved classic status as one of the finest operas ever composed, and one of the most ambitious theater works created by an American. Charleston, South Carolina native DuBose Heyward's novel *Porgy* was published in 1925 and told the story of Porgy, a crippled, impoverished African-American beggar, and Bess, the troubled woman who he falls in love with. It was such a success that Heyward and his wife Dorothy adapted the work for the stage in 1927. The resulting play *Porgy* was also a major success on Broadway, and Heyward was soon considering adapting it into a musical.

Gershwin read *Porgy* in 1926 and corresponded with Heyward suggesting that they collaborate on bringing a new operatic adaptation of the work to the stage. Gershwin's very heavy schedule did not allow this to happen for years; he had been considering writing an opera for some time, and during this period he received a commission from the Metropolitan Opera. *Porgy* was the story he wanted to use, but the racial situation at the time made using African-American actors impossible at the Metropolitan Opera. He considered other works, but ultimately decided that *Porgy* was the ideal vehicle for what he hoped to achieve. There was other interest in *Porgy*, as Jerome Kern proposed writing the score with Al Jolson playing the lead, but nothing ultimately came of this. Finally, an agreement was reached with the Theater Guild in 1933 for a folk opera based on *Porgy* with an all African-American cast.

George Gershwin spent time on an island near Heyward's hometown of Charleston (where the story was based) and he and Ira Gershwin began working with Heyward. Their collaboration was an amicable and fruitful one, but it took nearly two years for what was to become *Porgy and Bess* to be created. Heyward wrote the libretto and contributed lyrics, with Ira Gershwin ultimately finalizing many of them; Stephen Sondheim has written that the lyrics are the finest ever written for the American musical theater. The complete version of the opera is very long, and Gershwin was philosophical about much of his music being cut, believing that one day the full work would be presented in an opera house.

*Porgy and Bess* ultimately opened in the fall of 1935 at the Alvin Theater in New York and its initial run was something of a disappointment, with its 124 performances receiving decidedly mixed reviews and less-than-hoped-for financial success. Many loved the score and the production, while others such as composer/critic Virgil Thomson and Duke Ellington criticized the work (although there is some evidence that Ellington may not have actually written what was published under his name, as he praised Gershwin in his autobiography and eventually recorded some of the songs from *Porgy and Bess*).

Still, the work began to firmly root itself in the American consciousness, with *Summertime* soon becoming an American popular music and jazz standard, and other songs from the work were performed and recorded as well. But Gershwin did not live to see the work achieve ultimate success, tragically dying in 1937 from a brain tumor. There were revivals of the play in the early 1940s with more cuts, and these were much more successful. Over the next decade, there were performances literally all over the world, but by the mid-1950s, *Porgy and Bess* began to fall into a decline, surely due in part to the Civil Rights battles that were growing, and a planned production was ultimately unable to occur in its hometown of Charleston.

Later in the 1950s, a major Hollywood production of a movie based on the work was planned, and this resulted in a new revival of interest in *Porgy and Bess* in the musical community. The 1959 movie did win awards, but ultimately was neither a financial nor a critical success. The next decade and a half were not kind to *Porgy and Bess*, as it seemed out of step with the turbulent and rapidly-changing times. It was the 1976 Houston Grand Opera production which revived the work and ultimately was responsible for it eventually taking its rightful place in American cultural history.

The Houston production was the first professional performance of the entire opera, with all of the previous cuts restored, allowing the work to be seen and heard precisely in the form in which it was originally intended. The reception led to productions at Radio City Music Hall and even finally at the Metropolitan Opera House. There have since been many more productions of *Porgy and Bess*, as well as recordings of the score and its various songs.

The depictions of African-Americans led to much controversy over the decades, but today *Porgy and Bess* has reached a place of being a nearly universally beloved American Classic. It had a postage stamp issued in its honor and has been named the official opera of the state of South Carolina. Nearly everyone knows the song *Summertime*. It is performed all over the world, and its music - like so many other classic works - is timeless; it sounds as fresh, relevant, vibrant, and beautiful today as it must have sounded when George Gershwin first heard it in his head.

## **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.

Although technically the only original composition from his legendary collaboration with Miles Davis, Gil Evans' *Gone* is, for all intents and purposes, a variation on *Gone, Gone, Gone*.

## **Notes to the Conductor:**

Unlike the funereal tempo of *Gone, Gone, Gone*, this arrangement is taken at a brisk, up tempo swing featuring copious amounts of clever rhythmic devices throughout. The melody is traded back and forth between the full ensemble and a smaller ensemble consisting of solo trumpet, the woodwind section, one trombone and tuba. Although the smaller instrumentation of these sections will naturally lead to a lower volume, it is important for the ensemble to adhere to the dynamic shifts in order to create an appropriate level of variation throughout.

The other clever aspect of this arrangement is the way it naturally weaves around a series of drum solo breaks. These breaks vary in length, so it is important for both the drummer and the rest of the ensemble to maintain the time during these breaks in order to avoid any confused or missed re-entries (it must be noted that even the original recording is not free from errors in this regard).

The ensemble eventually gives way to an open trumpet solo over a concert g minor blues, with the final ensemble figures being largely an abbreviated recap of the pre-solo ensemble figures. The final variation at measure 122 should be the loudest point of the entire performance, featuring some intense rhythmic hits and high note trumpet blasts.

This arrangement is for jazz studio orchestra featuring a trumpet (or flugelhorn) soloist. It is not a transcription - this version has been prepared from the original set of parts.

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

- October 2016



# GONE

RECORDED BY MILES DAVIS

## SCORE

MUSIC BY GIL EVANS

ARRANGED BY GIL EVANS

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 220

①

The score is for a jazz ensemble and includes the following parts:

- SOLO TRUMPET OR FLUGELHORN:** Rests throughout the piece.
- WOODWIND 1: ALTO SAX:** Melodic line starting with a forte (*f*) dynamic.
- WOODWIND 2: BASS CLARINET:** Harmonic accompaniment, starting with a forte (*f*) dynamic.
- WOODWIND 3: BASS CLARINET:** Harmonic accompaniment, starting with a forte (*f*) dynamic.
- WOODWIND 4: BASS CLARINET:** Harmonic accompaniment, starting with a forte (*f*) dynamic.
- TRUMPET 1, 2, 3, 4:** Harmonic accompaniment, each starting with a forte (*f*) dynamic.
- HORN IN F 1, 2, 3:** Harmonic accompaniment, each starting with a forte (*f*) dynamic.
- TROMBONE 1, 2, 3, 4:** Harmonic accompaniment, each starting with a forte (*f*) dynamic.
- TUBA:** Harmonic accompaniment, starting with a forte (*f*) dynamic.
- BASS:** Harmonic accompaniment, starting with a forte (*f*) dynamic.
- DRUM SET:** Rhythmic accompaniment, starting with a forte (*f*) dynamic. A "Solo" section is indicated by a dashed line starting at measure 4.

The score is in 4/4 time and begins with a key signature of one sharp (F#). The first measure is marked with a circled '1'.

Musical score for 'Gone' (Score - Page 2). The score is arranged for a jazz ensemble and includes the following parts:

- SOLO TPT. 1 (Solo Trumpet)
- WO. 1 (A. Sax.)
- WO. 2 (Bs. Cl.)
- WO. 3 (Bs. Cl.)
- WO. 4 (Bs. 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.

The score is written in 4/4 time and features a key signature of one sharp (F#). The dynamics are marked *mf* (mezzo-forte). The Solo Trumpet part begins in measure 6 and continues through measure 10. The Drums part includes a 'Solo' section starting in measure 9. The score is divided into measures 6, 7, 8, 9, 10, and 11.

Musical score for 'Gone' featuring Solo Trumpet, Woodwinds, Trumpets, Horns, Trombones, Tubas, Basses, and Drums. The score is arranged in a standard orchestral layout with 18 staves. The Solo Trumpet part has a solo line from measure 14 to 15. The woodwinds (Flute, Clarinet, Bass Clarinet) and brass (Trumpets, Horns, Trombones, Tubas) parts have a dynamic marking of *f* at the end of the piece. The drum set (D.S.) part has a solo line from measure 14 to 15.

SOLO TPT.

W.W. 1 (F. Sx.)

W.W. 2 (Bs. Cl.)

W.W. 3 (Bs. Cl.)

W.W. 4 (Bs. 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.

SOLO -----

11 12 13 14 15

*f*