

Presents

JAZZ LINES PUBLICATIONS

LA PALOMA

RECORDED BY THE CLAUDE THORNHILL ORCHESTRA

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

JLP-8137

MUSIC BY SEBASTIAN YRADIER

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GIL EVANS SERIES

LA PALOMA (1947)

Background:

The Claude Thornhill Orchestra was moderately successful before WWII. After the war, Thornhill re-formed the orchestra with Gil Evans as chief arranger and musical director. The original instrumentation of the band in 1946 was 4 trumpets, 3 trombones, 5 reeds and a 4 piece rhythm section. By the time *La Paloma* was arranged in June of 1947, the brass section now consisted of 3 trumpets, 2 trombones, tuba, 5 reeds and rhythm section.

The Music:

The original source for this publication of *La Paloma* is Evans's original score. It must have been arranged during the transition period when the band lost a trumpet and trombone, as most of the score includes parts for these instruments, as well as a sixth reed. Unfortunately, in re-scoring parts of the arrangement for this reduced brass section, Evans threw out 2 pages of score and re-scored these bars; the additional trumpet, trombone and reed parts no longer exist. For that reason, it is now difficult to restore these parts, and we have not attempted to do so.



Even though the discographical listing for the Columbia recording of June 30, 1947 lists Bill Barber present playing tuba, there is no tuba part on this score, and tuba is not heard on the recording. The only extant set of parts for this arrangement is not original (illegal copies of Evans's scores for Thornhill have been circulating for years, and no doubt someone obtained a copy and extracted parts).

Notes to the Conductor:

Once again, Evans presents us with music that has various challenges, which should only increase the respect of the musicianship of the Thornhill Orchestra. Anyone who heard the recording and questioned whether it was too slow because it sounded in the key of E Major can now be assured that E Major is in fact the key of the first part of the arrangement. The introduction in Gil's score had no key signature - we have retained this, but please note that all parts are transposed. For the second chorus, Evans modulates to G Major via a G chord over a G# pedal! It is obvious that intonation is a key factor in playing this music properly, but just as important are the horn lines which often serve as accompaniment to the piano. Horns need to listen carefully so that the parts synchronize properly. As with most of the Thornhill book, dynamics must be carefully observed.

Acknowledgments:

Thank you to Anita Evans for granting us permission to publish this arrangement. Thank you for purchasing this publication and supporting our efforts.

Jeffrey Sultanof

- April 2012



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MODERATELY ♩ = 96

The score is arranged for a jazz ensemble. The instruments and their parts are as follows:

- Reeds:** Reed 1 (Clarinet), Reed 2 (Clarinet), Reed 3 (Clarinet), Reed 4 (Bass Clarinet), Reed 5 (Clarinet/Bassoon Sax). Reed 5 has a 'CLARINET' marking.
- Trumpets:** Trumpet 1, 2, and 3. Each has '(IN HAT)' markings.
- Trombones:** Trombone 1 and 2. Each has '(IN HAT)' markings.
- Other Instruments:** Horn in F 1 and 2, Guitar, Piano, Bass, and Drum Set.

The score includes various performance instructions such as dynamics (mp, mf, ff), articulation (accents), and phrasing (trills, slurs). The drum set part includes 'BRUSHES' and 'PIZZ' markings. The piano part includes '(SOLO)' and '(ACO)' markings. The bass part includes '(ACO)' and '(PIZZ)' markings. The guitar part includes '(SOLO)' and '(ACO)' markings.

12

12 13 14 15 16 17 18 19 20 21

(22)

22 23 24 25 26 27 28 29 30 31