

# JAZZ LINES PUBLICATIONS

*Presents*

THE JEFFREY SULTANOF MASTER EDITION

## **MOON DREAMS**

AS RECORDED ON 'BIRTH OF THE COOL' 1949

ARRANGED BY GIL EVANS

EDITED BY JEFFREY SULTANOF

## **FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8010

WORDS BY JOHNNY MERCER

MUSIC BY CHUMMY MACGREGOR

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JAZZ LINES PUBLICATIONS

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## **MOON DREAMS (1948)**

### **Background:**

Gil Evans' apartment on 55th street became a hangout for many musicians who came to visit, listen to music that Gil borrowed from the library (Prokofiev, Bartok, and Ernest Bloch were some of the composers Evans was studying at the time), sleep, and hang out with other musicians. Some even came to live with him for indefinite periods. The door was always open, even if Evans was not there. Gil said that if someone took something like money without telling him, that person probably needed it more than he did. Among the guests who came to the apartment were Charlie Parker, Dave Lambert, Blossom Dearie, John Carisi, George Russell, John Lewis, Johnny Mandel and Gerry Mulligan.

It was at Evans' apartment that Carisi, Russell, Mulligan, Mandel and Lewis discussed the formation of a small band that would duplicate the sound and homogeneity of the Claude Thornhill big band. Evans had been its chief arranger and musical director before and after World War II, but he and the pianist had parted amicably by 1948 because Thornhill no longer wanted to continue the 'modern jazz' direction Evans favored.

One of the musicians whom everyone envisioned in the trumpet chair was Miles Davis. Not only was Davis interested, he took the ensemble over, calling rehearsals and getting the band a gig at the Royal Roost. By that time Mandel had gone to California to establish residency there, but everyone else contributed music. Mulligan wrote the most material that was recorded, but for many years his considerable contribution to this ensemble was not properly acknowledged.

The ensemble ceased to exist by 1950, leaving behind twelve sides for Capitol Records and two radio broadcasts. Some of the sides were not released at the time, and the response to the ensemble was generally not very enthusiastic. When eleven of the Capitol sides were released on LP in 1956, the reaction was overwhelmingly positive, particularly in Europe. In 1971, all twelve recordings appeared on LP in Europe, and released in the U.S. in 1972. These recordings are considered as important as the Armstrong Hot Five and Seven, the series by the Ellington band from 1940-42, and Davis' Kind of Blue.

Except for a rare few, historians now consider The Miles Davis Nonet one of the most important ensembles in the history of jazz. Certainly such composers as Shorty Rogers, Andre Previn, Marty Paich, John Graas, Jack Montrose, Manny Albam and Andre Hodeir were heavily influenced by the nonet, as their music shows.

Happily, many of the original parts of the sides recorded, plus parts for other compositions and arrangements for this ensemble, were discovered in three cartons of music that Miles Davis put into storage in Philadelphia and reclaimed after his death. In 2002, my edition of 12 scores from the repertoire of this ensemble was published by the Hal Leonard Corporation. An article detailing the editing process and errata in the folio itself will be published by the Journal of Jazz Studies in 2010.

## **The Music:**

*Moon Dreams* was originally set in 1947 by Gil Evans as part of a medley for the Claude Thornhill Orchestra; the titles of the medley were *Easy Living*, *Everything Happens to Me*, and *Moon Dreams*. Additionally, the orchestration included three flutes, an added section of the Thornhill orchestra which did not exist for very long. This version of *Moon Dreams* is available through JazzLines Publications (JLP-8122).

Since Evans had already arranged this title, there is every indication that this may have been the very first score prepared for the nonet. It is also the only one that has an extracted clarinet part; according to Gerry Mulligan, this was clearly intended for Thornhill clarinetist Danny Polo, who was not available to play in the nonet. (Polo, a very underrated musician who spent some years playing in Europe during the 1920s and 1930s, passed away in 1949.) The exact same part was transposed for alto sax (another alumnus from Thornhill, Lee Konitz).

This arrangement was played frequently during the 1948 gig at the Royal Roost. Audiences were confounded by the music beginning at Letter E, which seems never to have been played correctly based on existing broadcasts, and even the 1950 Capitol recording. French horn player Gunther Schuller has said that he conducted this section while playing his part. It didn't help.

## **Notes to the Conductor:**

The two main issues with the Nonet book in general are:

- 1) Instrumental balance, so that the French horn and tuba are not buried
- 2) These two instruments tend to 'speak' slower than the other horns

It took many hours for the original players to interpret this music so that the arrangers were satisfied. Careful rehearsals and patience are the keys to success here.

This arrangement, more than the others in the nonet, book demands total mastery of each part by each player, and strong support from the conductor. Every part has particular challenges, whether it is a rhythm that is tricky, intonation issues with the other horns (given the concert key of D Major), or the ending at Letter E where each musician is on his/her own to maintain the cohesion of the arrangement. Evans's original notational choices helped to make this arrangement even more difficult to play, and it is the goal of this edition to make what he wanted as clear as possible.

To prove the point, Evans wanted the eighth note to be almost straight with a hint of swing because when he wanted the swing feel, he writes this figure as a dotted eighth note-sixteenth note. Please make this distinction without exaggerating the musical figures.

This is not an arrangement to rehearse first if you are playing several nonet arrangements for a concert or arrangers' workshop. Instruments should be warm and in tune, musicians focused. Like most of the Evans canon for Miles Davis, mastery of this music results in sheer magic that musicians and audiences won't soon forget. There is a reason why the man is a legend!

**Jeffrey Sultanof**

- December 2009



# SCORE

# MOON DREAMS

AS RECORDED BY MILES DAVIS  
BIRTH OF THE COOL, 1949

WORDS BY JOHNNY MERCER  
MUSIC BY CHUMMY MACGREGOR  
ARRANGED BY GIL EVANS  
EDITED BY JEFFREY SULTANOF

**(A)** SLOWLY ♩ = 70

Musical score for Moon Dreams, featuring parts for Alto Sax, Baritone Sax, Trumpet, Horn in F, Trombone, Tuba (or Bass Tbn), Piano, Bass, and Drum Set. The score is in 4/4 time, key of D major, and includes dynamics like mp and mf.

ALTO SAX. *mp* *mf p*

BARITONE SAX. *mp* *mf p*

TRUMPET *mp* *mf p*

HORN IN F *mp* *mf p*

TROMBONE *mp* *mf p*

TUBA (OR BASS TBN) *mp* *mf p*

PIANO *PIANO TACET THROUGHOUT*

BASS *N.C.* *mp* *mf*

DRUM SET (PLAY TIME LIGHT SWING) (4)

1 *mp* 2 3 *mf* 4

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(SOLO)

A. SX.

B. SX.

TPT.

HN.

TBN.

TUBA

BASS

D. S.

5 *f* 6 *f* 7 8 *p*

(8)

Detailed description: This is a page of a musical score for the piece "Moon Dreams". It features seven staves for instruments: Alto Saxophone (A. SX.), Baritone Saxophone (B. SX.), Trumpet (TPT.), Horn (HN.), Trombone (TBN.), Tuba, and Bass. At the bottom is a drum set (D. S.) staff. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#). The score is divided into four measures, numbered 5, 6, 7, and 8 at the bottom. Dynamics include fortissimo (f) and piano (p). A "Solo" section is indicated above the saxophone and trombone parts in measure 8. The saxophone part in measure 8 includes a triplet of eighth notes. The horn and tuba parts have a "Solo" section in measure 7. The bass part consists of a steady eighth-note pattern. The drum set part consists of a steady eighth-note pattern.

BROADLY

The musical score is arranged in a system with eight staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/mood is marked 'BROADLY'. The score covers measures 9 through 12. A large slur spans across measures 9, 10, and 11, with a '3' above it, indicating a triplet. The A. SX. part features a melodic line with a triplet in measure 11. The B. SX. part has a melodic line with triplets in measures 10 and 11, and a dynamic marking 'p' in measure 11. The TPT. part is silent. The HN. part has a 'LEAD' marking above a triplet in measure 12. The TBN. part has a melodic line with triplets in measures 10 and 11, and a dynamic marking 'p' in measure 11. The TUBA part has a melodic line with triplets in measures 10 and 11, and a dynamic marking 'p' in measure 11. The BASS part has a rhythmic line with eighth notes and a triplet in measure 12. The D. S. part has a rhythmic line with eighth notes and a triplet in measure 12. Measure numbers 9, 10, 11, and 12 are printed below the staves.