

JAZZ LINES PUBLICATIONS

Presents

SHAFI

ARRANGED BY MARY LOU WILLIAMS

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-8774

MUSIC BY MARY LOU WILLIAMS AND SHAFI HADI

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THE JAZZ LINES FOUNDATION INC.

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MARY LOU WILLIAMS BIG BAND SERIES

SHAFI (1977)

Background:

The music of Mary Lou Williams is a rich tapestry spanning seventy years of sounds and styles of American music. A pioneer in so many ways, it is with great honor and pleasure that the Jazz Lines Foundation Inc. has made an exclusive agreement with the Mary Lou Williams Foundation to make her music available to be studied, played, and enjoyed.

Born Mary Alfrieda Scruggs in Atlanta, Mary Lou showed talent at the piano from a very early age. Her family moved to Pittsburgh, Pennsylvania when she was five, and by the age of eight, she was already known in the neighborhood for her piano skills. She was already on the road with a tent show by the age of thirteen. The leader of the band, saxophonist John Williams, would become her husband when Mary was only sixteen.

Williams joined the band of T. Holder, but he was 'fired' by his sidemen over money issues, and the band was taken over by bassist Andy Kirk. Headquartered at Kansas City, the Kirk band would be Mary Lou's musical home for many years. Not only did she play piano (for many years, Kirk's was the only major big band with a woman instrumentalist), she became Kirk's musical director, and such titles as *Mary's Idea*, *Walkin' and Swingin'*, *Scratchin' the Gravel*, and *The Lady Who Swings the Band* are considered big band classics.

The Music:

Co-composed with saxophonist Shafi Hadi, Mary Lou Williams's big band arrangement of *Shafi* was written near the end of her life. Its modal nature and unusual form serve as a wonderful reminder that Williams was both always ahead of her time and always evolving musically. It was recorded by the Dutch Jazz Orchestra on their 2005 album *The Lady Who Swings the Band: Rediscovered Music of Mary Lou Williams*.



Notes to the Conductor:

The highly intervallic melody is stated at a bright Latin tempo in unison by the saxophones at the beginning, with some powerful and somewhat exotic sounding backgrounds from the brass. Despite the brisk introduction, the tempo abruptly slows down by half at measure 22 and shifts to a swing feel. An alto saxophone solo takes over melody duties, with some low register accompaniment from the tenor and baritone saxophones.

The up-tempo Latin feel returns at measure 38, where the ensemble sets up a saxophone solo at measure 46. The groove shifts back to a swing feel at this point, as well. In Williams's original parts, the solo was written for baritone saxophone, but a note in the score indicates that the solo should be performed by an alto saxophone instead. Some simple, yet effective background figures in the brass underlie the solo, which continues through measure 91.

It is at this point that the full ensemble returns at full force. The original score and parts indicate that measure 95 was intended to be a brief trumpet solo; the Dutch Jazz Orchestra's recording replaces this with an open drum solo. Regardless of how your ensemble chooses to perform it, the full band returns at measure 103 for the final shout section, featuring some brilliant rhythmic figures. The original Latin groove returns at measure 120 before the saxophones play an extremely knotty line in unison that leads into the final ensemble hit to bring the arrangement to a conclusion.

This arrangement was written for standard jazz big band instrumentation (without guitar). This is not a transcription - it has been prepared from Williams' original score and parts. We hope you enjoy playing this arrangement as much as we enjoyed preparing it for you!

Acknowledgements:

Special thanks to the Mary Lou Williams Foundation for their support of our efforts to publish the work of Mary Lou Williams.

Dylan Canterbury and Rob DuBoff

- June 2016

SHAFI -1

MARY LOU WILLIAMS
SHAFI HADI

1.

The image shows a handwritten musical score for the piece "Shafi" by Mary Lou Williams. The score is written in pencil on aged paper and includes staves for various instruments: Alto, Reeds, Tenor, Bass, Trumpets, Trombones, Guitar, Piano, Bass, and Drums. The music is in common time and features complex rhythmic patterns and melodic lines. A first ending bracket is visible at the top right. The score is labeled "SHAFI -1" and "MARY LOU WILLIAMS SHAFI HADI".

This is the first page of Mary Lou Williams' pencil score for *Shafi*, written in 1977.

SHAFI

SCORE

MUSIC BY MARY LOU WILLIAMS AND SHAFI HADI

ARRANGED BY MARY LOU WILLIAMS

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

LATIN ♩ = 200

①

The score is for a Latin jazz piece in 4/4 time with a tempo of 200 beats per minute. It features a 10-measure first ending. The instrumentation includes five woodwinds (Alto Saxophones 1-3, Tenor Saxophones 4-5), four trumpets, four trombones, piano, bass, and a drum set. The woodwinds play a melodic line starting on G4, moving up stepwise to B4, then descending. The brass instruments provide harmonic support with sustained notes and rhythmic patterns. The piano plays chords in the right hand and a bass line in the left hand. The bass plays a walking bass line. The drum set provides a steady Latin groove with a pattern of eighth notes and accents.

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11

Ww. 1 (A. Sax)
Ww. 2 (A. Sax)
Ww. 3 (T. Sax)
Ww. 4 (T. Sax)
Ww. 5 (B. Sax)
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
PNO.
D. S.

(4) (6) FILL

1 2

3 3

3 3

11 12 13 14 15 16 17 18 19 20 21