

JAZZ LINES PUBLICATIONS

Presents

THEODORA

ARRANGED BY JOHNNY PATE

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

JLP-8864

MUSIC BY BILLY TAYLOR

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

WES MONTGOMERY BIG BAND SERIES

THEODORA (1964)

Background:

Having solidified his stature as the most exciting and influential guitarist on the jazz scene, Wes Montgomery moved in a more commercial direction in 1963 with his recording date titled *Fusion!* (with string arrangements by Jimmy Jones). Wes would then be signed by Verve Records and continued to move in this direction with a big band record in 1964 titled *Movin' Wes* (arrangements by Johnny Pate); *Bumpin'* (string arrangements by Don Sebesky) and *Goin' Out of My Head* (big band arrangements by Oliver Nelson) in 1965; and in 1966, his final two large-scale recording dates for Verve: *Tequila* (string arrangements by Claus Ogerman) and *California Dreamin'* (string arrangements by Don Sebesky).

While many have criticized the direction that Wes moved in during what would be become his final years, there is no disputing that his playing remained consistently impressive. As music listening tastes were changing in the mid-1960s and people were continually gravitating to rock music, jazz record labels had to find a way to sell records. And, despite the obvious genius of Wes Montgomery, if he wasn't selling records, labels wouldn't sign him and produce his records. Record labels are commercial enterprises and need to sell records to stay in business.

Consequently, a mutual decision was made for Wes to explore the 'commercial' side of jazz recording. This meant recording albums that would receive airplay on the radio. The theory is that airplay would result in higher record sales and a higher profile. Orrin Keepnews produced *Fusion!* for Riverside in 1963 and then, when Riverside Records went bankrupt, Creed Taylor (Verve Records) signed Wes and produced a series of recording dates beginning in 1964. During this time Wes also recorded some straight-ahead albums for Verve, including the famous *Smokin' at the Half Note*. In 1965 Wes recorded the Grammy-winning *Goin' Out of My Head* album with arrangements by Oliver Nelson. The success of this album would bring his name and music to a whole segment of listeners who, perhaps, would never have otherwise heard of him.

Over 45 years later these big band and orchestral recording dates are still controversial. Purists shun them as if to say art must not be motivated by commerciality, even if only peripherally. It is easy for critics and listeners to require the artist to "stay true" to their art and be oblivious to the fact that musicians too are people with families to feed and bills to pay. And, in reality, without some commercial gain, an artist cannot afford the time to pursue his/her art. Why should we hold a brilliant artist to a standard few of us would care to live by? Shouldn't such a brilliant mind be entitled to enjoy the fruits of commercial success? Furthermore, if one examines Wes' solos on the albums *Movin' Wes (Caravan and Movin' Wes, Parts I & II)* and *Goin' Out of My Head (Twisted Blues and Naptown Blues)* it'll be apparent that his playing throughout this period was consistently strong and motivated.

The Music:

The big band and orchestral arrangements from these record dates have long been requested by guitarists and band directors. We're proud to be able to publish these arrangements through licenses with the Montgomery family publishing company. All of the arrangements come from the original manuscripts and are newly edited versions.

Rob DuBoff, Doug DuBoff, Jeffrey Sultanof

- July 2013



SCORE

THEODORA

RECORDED BY WES MONTGOMERY

MUSIC BY BILLY TAYLOR

ARRANGED BY JOHNNY PATE

PREPARED BY JEFFREY SULTANOF AND ROB DUBOFF

SLOWLY ♩ = 60

Musical score for 'Theodora' featuring Flute, Trumpets 1-3, Trombones 1-3, Tuba, Guitar, Piano, Bass, and Drum Set. The score is in 4/4 time with a key signature of one sharp (F#). It includes melodic lines for woodwinds and brass, harmonic accompaniment for piano and bass, and a brush pattern for the drum set. Dynamics are marked as *mf* throughout.

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