

JAZZ LINES PUBLICATIONS

Presents

JUMP CAPRICE

WRITTEN FOR BENNY GOODMAN

ARRANGED BY MARY LOU WILLIAMS

EDITED BY JEFFREY SULTANOF

FULL SCORE

JLP-8820

MUSIC BY MARY LOU WILLIAMS

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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.

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JUMP CAPRICE (1947)

Background:

The music of Mary Lou Williams is a rich tapestry spanning seventy years of sounds and styles of American music. As she was a pioneer in so many ways, it is with great honor that Jazz Lines Publications has been able to reach 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 Lou 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 in 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.



Mary Lou left Kirk in May of 1942, and traveled with her husband, trumpeter Shorty Baker, who was a member of Duke Ellington's band. She composed and arranged quite a few pieces for Ellington, including an arrangement of *Blue Skies* that was later called *Trumpets No End*. Settling in to New York, she continued to arrange and compose for the top bands of the era while playing piano at Barney Josephson's two night clubs, Café Society Uptown and Downtown. Josephson even helped her get her own radio show on WNEW. During this period of major changes in jazz called 'bebop,' her apartment became a 'salon' for the leaders of the movement, including Dizzy Gillespie, Tadd Dameron, Bud Powell, and particularly Thelonious Monk, whose own creativity blossomed under her influence and encouragement.

She was also experimenting and discovering on her own and with Milton Orent (a bassist and composer whose own music was quite advanced for its time). With help from Orent, one of her most important compositions was presented during this period, *The Zodiac Suite*. First presented at Town Hall on December 31, 1945, the performance was privately recorded. Three movements were performed with the Carnegie Pops Orchestra, and Mary Lou arranged parts of it for Dizzy Gillespie's 1957 appearance with his big band at the Newport Jazz Festival.

JUMP CAPRICE

(notes continued)

She began performing in Europe in 1952 and lived there from 1953-4. But by this time, Williams grew despondent over her career's lack of direction, fewer opportunities to play piano and write, and the alcohol and drugs permeating the jazz world. She turned to religion for a new direction, and converted to Catholicism. She was baptized on May 7, 1957.

The rest of her life was devoted to raising money for musicians in need, and performing and composing jazz and religious music. In this she was assisted by a fan named Peter O'Brien, who was a Jesuit priest. He became her spiritual adviser and business manager, and oversees the Mary Lou Williams Foundation today. Mary Lou's career soared; she became a professor of music at Duke University in 1980, and was the recipient of awards, celebrations and honorary doctorates. She passed away on May 28, 1981.

The Music:

Williams wrote *Camel Hop* and *Roll 'Em* for Benny Goodman while she was still with Andy Kirk's band, and in late 1946, Williams started writing for him again. At the time, he had his own radio show with pianist Victor Borge, and in 1947, he would begin a new recording contract with Capitol Records. Goodman recorded Williams's *Lonely Moments* and *Whistle Blues*. She also wrote this arrangement of *Jump Caprice*; however, it was not played. It is probable that this piece was a bit too 'bebop-oriented' for him, although by 1948, Mary Lou would write several boppish arrangements for a Goodman small group with Benny's protégé Stan Hasselgard (the group also included tenor saxophonist Wardell Gray).

Mary Lou copied the parts to *Jump Caprice* herself; the score appears to be missing. Unfortunately, as gifted as Williams was as a composer/arranger, she was a poor copyist. All of the music I've examined, where she has extracted her own parts, contains many errors. This is perhaps another reason why Goodman didn't play this piece. These errors have been corrected for this publication.

Notes to the Conductor:

This is a simple, straightforward blues with lots of altered harmonies typical of the bop style of the forties. It can be opened up for solos.

Acknowledgements:

Special thanks to Fr. Peter O'Brien for making an agreement with Jazz Lines Publications so that Ms. Williams' music can finally be properly published, and to Ann Keubler, who spent many months cataloguing and archiving Mary Lou's papers, which were acquired by the Institute of Jazz Studies in 1999.

Jeffrey Sultanof

- May 2011

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SCORE

BRIGHT SWING ♩ = 200

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SOLO CL.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

GTR.

PNO.

BS.

D. S.

4

5

6

7

8

$E^b7(\sharp 11)$

$D7(\sharp 11)$

$C7(\flat 9)$

$E^b7(\flat 11)$

$D7(\flat 11)$

$C7(\flat 9)$

FILL

(A)

SOLO CL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BS.

D. S.

(BRUSHES) (PLAY TIME)

9 10 11 12 13 14

Chord progression for GTR, PNO, and BS:

F $\frac{9}{\flat}$ B7 $\frac{\flat}{5}$ B \flat 7 E \flat 7 G \flat 7(\sharp 11) F \sharp m7 Gm7 Am7 B7 B7 $\frac{\flat}{5}$ B7 $\frac{\flat}{5}$ B7 $\frac{\flat}{5}$ G7 $\frac{\flat}{5}$

