

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

MARY'S IDEA (1930)

AS RECORDED BY ANDY KIRK

COMPOSED AND ARRANGED BY MARY LOU WILLIAMS

EDITED BY JEFFREY SULTANOF

FULL SCORE

JLP-8787

COMPOSED BY MARY LOU WILLIAMS

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MARY'S IDEA (1930)

Background:

As pianist/musical director of *Andy Kirk and his Twelve Clouds of Joy*, the great majority of the band's book was written by Mary Lou Williams, one of the few female instrumentalists in a nationally recognized ensemble during the late 1930s. She wrote two compositions in 1929 and 1930 that she revisited and re-imagined later on: *Messa Stomp* and *Mary's Idea*. This publication presents the original version of *Mary's Idea*.

The Music:

Mary's Idea was recorded for Brunswick Records in 1930. The instrumentation of the Kirk band was three reeds, two trumpets, trombone, banjo, piano, tuba, and drums. While today this ensemble might be considered a combo, many big bands of the period had the same instrumentation, and in fact, the stock arrangements for dance bands sold in music stores were scored for this size ensemble.

Notes to the Conductor:

The 1930 version of *Mary's Idea* represents an early period of ensemble jazz, where the eighth note was more evenly played. At the same time, this is still jazz, and the eighth swings differently.

Unless the leader is thoroughly conversant with this musical style, I recommend immersion in the recordings of the period. Obtaining them shouldn't be difficult, either via CDs or MP3s. Such specialty labels as Jazz Oracle and Frog offer excellent selection and sound. Familiarity with recordings of not only Duke Ellington's ensemble, but the bands led by Alphonso Trent, T. Holder, Bennie Moten, King Oliver (his big band), Charlie Johnson, and Benny Carter will help tremendously. Please share these with your students as well; a cross-curriculum assignment that I have used is to have students choose five recordings and write one-paragraph reactions to them.

Playing the original recording of *Mary's Idea* for the students can be handled in two ways:

- 1) imitating it from the start, or
- 2) for more advanced bands, having them listen to many period recordings (except for this recording), and then having them play *Mary's Idea* to see how much they've absorbed of this style.

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Jeffrey Sultanof

- September 2010



MARY'S IDEA (1930)

SCORE

(RECORDED BY ANDY KIRK)

MUSIC BY MARY LOU WILLIAMS
 ARRANGED BY MARY LOU WILLIAMS
 EDITED BY JEFFREY SULTANOF

(A) BRIGHT TWO-FEEL $\text{♩} = 100$

The score is for a jazz ensemble in 4/4 time with a tempo of 100 beats per minute. It features a 'Bright Two-Feel' style. The instrumentation includes three reeds (Alto Sax, Clarinet, and Tenor Sax), two trumpets, a trombone, guitar or banjo, piano, bass or tuba, and a drum set. The first six measures are marked with a forte (f) dynamic. The drum set part includes a hi-hat pattern starting in measure 4.

REED 1 (ON ALTO SAX.)

REED 2 (ON ALTO SAX./CLARINET)

REED 3 (ON TENOR SAX.)

TRUMPET 1

TRUMPET 2

TROMBONE

GUITAR (OR BANJO)

PIANO

BASS (OR TUBA)

DRUM SET

1 2 3 4 5 6

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Rd. 1 (A. Sax)
- Rd. 2 (A. Sax)
- Rd. 3 (T. Sax)
- Tpt. 1
- Tpt. 2
- Tbn.
- Gtr.
- PNO (Piano)
- Bs. (Bass)
- D. S. (Drums)

The score spans measures 7 to 10. Measure 7 contains the first staff with notes and accidentals. Measure 8 continues the melodic lines. Measure 9 features a drum solo with two snare hits marked with 'x' and '+' symbols. Measure 10 concludes the section with a final melodic flourish in the saxophone parts.

(B)

Rd. 1 (A. Sax) *mp*

Rd. 2 (A. Sax) *mp*

Rd. 3 (T. Sax) *mp*

TPt. 1 *f* (CUP NOTE)

TPt. 2 *mp*

Tbn. *mp*

Gtr. *mp*

PNO *mp*

BS. *mp*

D. S. *mp*

11 12 13 14

Re. 1 (A. Sax)
Re. 2 (A. Sax)
Re. 3 (T. Sax)
Tpt. 1
Tpt. 2
Tbn.
Gtr.
PNO
Bs.
D. S.

15 16 17 18

Chord progression: A^b7, B⁷, B^b7, E^b, B^b7, B^b7(♯5)