

# JAZZ LINES PUBLICATIONS

*Presents*

**O.W.**

ARRANGED BY MARY LOU WILLIAMS

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

**FULL SCORE**

JLP-8790

MUSIC BY MARY LOU WILLIAMS

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THE JAZZ LINES FOUNDATION INC.

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# MARY LOU WILLIAMS BIG BAND SERIES

## O.W. (1967)

### **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:**

This interesting arrangement was written in 1967 for the Duke Ellington Orchestra. Duke never did play it, however. The tune was originally written in 1953 and recorded during a quartet date with Don Byas. Mary Lou later would adapt for chorus recording it in 1970 as *Mary Lou's Mass*. The tune is named for saxophonist Orlando Wright, who was a friend of Mary Lou Williams.

### **Notes to the Conductor:**

This arrangement moves between straight ahead swing and African Waltz. There is a solo section for tenor saxophone that may be opened up for additional solos. For the African Waltz section a sample drum pattern has been supplied by Ndugu Chanler as Mary Lou did not include one in her score. In addition, an optional guitar part has been supplied and piano voicings indicated by Mary Lou have been included. This is not a technically difficult arrangement and the ranges are moderate making this playable by less experienced bands and a great opportunity to expose musicians to Mary Lou Williams's style of writing.

### **Acknowledgements:**

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**Rob DuBoff**

- May 2013



# O.W.

## SCORE

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MEDIUM SWING ♩ = 140

(5)

REED 1: ALTO SAX. *mf* 3 3 *mf* 1 2 3 3 3

REED 2: ALTO SAX. *mf* 3 3 *mf* 3 3 3

REED 3: TENOR SAX. *mf* 3 3 *mf* 3 3 3

REED 4: TENOR SAX. *mf* 3 3 *mf* 3 3 3

REED 5: BARTONE SAX. *mf* *mf* 3 3 3

TRUMPET 1 *mf* *mf* *mf* *mf*

TRUMPET 2 *mf* *mf* *mf* *mf*

TRUMPET 3 *mf* *mf* *mf* *mf*

TRUMPET 4 *mf* *mf* *mf* *mf*

TROMBONE 1 *mf* (2) (4) *mf* *mf*

TROMBONE 2 *mf* (2) (4) *mf* *mf*

TROMBONE 3 *mf* *mf* *mf* *mf*

GUITAR *mf* (2) (4) *mf* *mf*

PIANO *mf* (2) (4) *mf* *mf* FILL Gm

BASS *mf* (2) (4) *mf* *mf*

DRUM SET *mf* (2) (4) *mf* (8)

2 3 4 5 6 7 8 9 10 11 12 13

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Ro. 1 (A. Sax) *mf* *f*

Ro. 2 (A. Sax) *mf* *f*

Ro. 3 (T. Sax) *mf* *f*

Ro. 4 (T. Sax) *mf* *f*

Ro. 5 (B. Sax) *mf* *f*

TPtr. 1 *f*

TPtr. 2 *f*

TPtr. 3 *mf* *f*

TPtr. 4 *mf* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

GRE *Dm7 D<sup>b</sup>9 Cma7 F7(4,1) Cma7 Cm9 Cm7(b9) F7(#9) B<sup>b</sup>6 A<sup>b</sup>6 G<sup>b</sup>6 F6 E<sup>b</sup>7 D7 *f**

PNO *Dm7 D<sup>b</sup>9 Cma7 F7(4,1) Cma7 Cm9 Cm7(b9) F7(#9) B<sup>b</sup>6 A<sup>b</sup>6 G<sup>b</sup>6 F6 E<sup>b</sup>7 D7*

BS *Dm7 D<sup>b</sup>9 Cma7 F7(4,1) Cma7 Cm9 Cm7(b9) F7(#9) B<sup>b</sup>6 A<sup>b</sup>6 G<sup>b</sup>6 F6*

D. S. (4) (6)