

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

SCORPIO

AS ARRANGED FOR DUKE ELLINGTON, 1946

COMPOSED AND ARRANGED BY MARY LOU WILLIAMS

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8775

COMPOSED BY MARY LOU WILLIAMS

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JAZZ LINES PUBLICATIONS
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SCORPIO (1946)

The Music:

Originally part of the *Zodiac Suite*, this is one of the last contributions Mary Lou made to the Duke Ellington Orchestra. Trumpeter Harold ‘Shorty’ Baker was no longer with the band, and their marriage had ended sometime before the composition of this work. All evidence points to 1946 as the date this was written. None of Williams’ music entered the Ellington book; only her setting of *Blue Skies* was played on a regular basis (this subsequently became *Trumpets No End* when it was turned into a showcase for Ellington’s trumpet section).

Because there was very little turnover in the Ellington band, she probably wrote this piece for the following instrumentalists: Taft Jordan, Shelton Hemphill, Cat Anderson, Rex Stewart (trumpets); Ray Nance (cornet and violin); Lawrence Brown, Joe ‘Tricky Sam’ Nanton, Claude Jones (trombones); Johnny Hodges, Russell Procope, Jimmy Hamilton, Al Sears, Harry Carney (reeds); Fred Guy (guitar); Oscar Pettiford (bass); and Sonny Greer (drums).

Clearly, this piece was meant to feature clarinetists Jimmy Hamilton and Russell Procope, trombonist Lawrence Brown, violinist Ray Nance, and Duke Ellington. The publisher has turned the violin solo into a trumpet solo.

Williams did not complete the guitar part on the score; we have completed the part for this edition taking into account how she wrote for the instrument within the context of a big band arrangement.



Notes to the Conductor:

Williams was expanding her musical vocabulary during this time, studying with bassist/arranger Milton Orent. *Scorpio* is a slow, moody piece that needs careful rehearsal and careful listening by everyone to carefully balance the rich, unusual harmony. The bass line at bar 4 should be played as legato as possible, and two-beat triplets should be played evenly. As stated above, the solo at bar 62 was originally written to be played on the violin, and if you have a violinist who improvises, this is preferred.

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Jeffrey Sultanof

- July 2010

SCORPIO

SCORE

(ARRANGED FOR DUKE ELLINGTON, 1946)

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

① RUBATO ON CUE ON CUE

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1 / CLARINET 1
TENOR SAX 2
BARITONE SAX / CLARINET 2
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TRUMPET 5
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4 (ALT FOR TPT 5)
GUITAR
PIANO
BASS
DRUM SET

1 2 3 ff

② A TEMPO - SLOWLY ♩ = 100

CL. 1

GTR.

PNO

BASS

D. S.

mf

(Solo)

f

4 5 6 7

(4)

(4)

(4)

(PLAY TIME)

CL. 1

GTR.

PNO

BASS

D. S.

8 9 10 11

(4)

(4)

(4)

(A)

CL. 1

GTR.

PNO

BASS

D. S.

12 13 14 15

(8)

(8)

(8)

CL. 1 (SOLI)
CL. 2 (SOLI) No Vib.
PNO (4)
BASS (4)
D. S. (4)

16 17 18 19

CL. 1 (TO TENOR SAX)
CL. 2 (TO BARITONE SAX)
Tbn. 1 SMOOTHLY
Tbn. 2 SMOOTHLY
Tbn. 3 SMOOTHLY
GTR. B^b B C B
PNO (8) (10)
BASS (8) (10)
D. S. (8) (10)

20 21 22 23 24 25

(B)

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tpt. 5
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
PNO
BASS
D. S.

26 f 27 mf 28 p 29