

JAZZ LINES PUBLICATIONS

Presents

BELLS

RECORDED BY HARRY JAMES

ARRANGED BY NEAL HEFTI

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-8717

MUSIC BY NEAL HEFTI

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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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HARRY JAMES BIG BAND SERIES

BELLS (1949)

Background:

Neal Hefti had already been an important part of the Woody Herman First Herd as a trumpet player and writer by the time he joined the Harry James Orchestra in 1949. He composed several arrangements for James during the time he was there, later writing for Tommy Dorsey. In 1950 he decided that he didn't want to be labeled a 'jazzman' and began writing more commercial music. His composition Coral Reef was an immediate hit and led him to create a big band for weekend gigs during this period. He later made a series of recordings with wordless choruses before Ray Conniff became famous for this sound. Eventually the Hollywood studios beckoned, and Hefti became an in-demand writer for television. He is perhaps most celebrated for having written the themes for the television shows *Batman* and *The Odd Couple*.

The Music:

Although he achieved his greatest commercial success playing romantic ballads, trumpeter Harry James was highly keen on exploring the experimental side of jazz as both a trumpet player and a bandleader throughout his career. Bells was written for James' band in 1949 by Neal Hefti, and is clearly influenced by the bebop revolution that was taking place at the time. This arrangement will provide your ensemble with a nice challenge due to both its brisk pace and demanding brass section parts.

Notes to the Conductor:

James' ascending trumpet serves as a way to set up the entrance for the entire band at measure 7, playing at full power with James continuing to scream atop everything. The melody proper commences at measure 11 and is mostly handled by the saxophones, with some not-so-subtle brass blasts filling in the gaps on occasion. James briefly takes center stage again at measure 21 before yielding back to the saxes a few measures later.

At this point, the arrangement becomes more soloist-oriented. First up is James for a full chorus, followed by a half chorus of tenor sax and a half chorus of alto sax. Each of these solo sections are broken up by some crisp, biting ensemble fanfares that provide a nice set-up for the individual stars. The whole band gets to shine beginning at measure 109 with a shout chorus that seems to foreshadow the work Hefti would do for the Count Basie Orchestra a few years later. The bridge sees the return of the melody, with some high-note heroics in the trumpets above a simple bed of saxes. Following the final A section, James re-plays the ascending figure from his introduction that sets up the band's last blast, with James getting one last screaming rip in for good measure.

This publication was based on Neal Hefti's original score - this is not a transcription.

Jeffrey Sultanof and Dylan Canterbury

- June 2022



Handwritten musical score for *Bells* by Neal Hefti, 1949. The score is written on a double-page spread, showing the first page of the manuscript. The notation is in treble and bass clefs, with various musical symbols and dynamics (e.g., *mp*, *mf*) visible. The score includes parts for:

- Conductor
- 1st Alto
- 2nd Alto
- 1st Tenor
- 2nd Tenor
- Baritone
- Trumpets (1-4)
- Trumpets (5-8)
- Guitar
- Piano
- Bass
- Drums

The score is written in ink on aged, yellowed paper. The notation is dense, with many notes and rests, and includes various musical symbols such as clefs, key signatures, and dynamics. The score is written in a style characteristic of mid-20th-century jazz and big band music.

Here is the first page of Neal Hefti's score for *Bells*, written in 1949.

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11

Solo Trp. 1. 2. *mf*

A. Sax. 1. 2. 3. *mf*

T. Sax. 1. 2. 3. *mf*

B. Sax. 3. *mf*

Trp. 1. 2. 3. 4. *f*

Tbn. 1. 2. 3. 4. *f*

Gtr. *mf* E^b_6 Cm^7 Fm^7 B^b_9 E^b_6 Cm^7 Fm^7 $B^b_7(\sharp_5)$ Gm^7 Cm^7 Fm^7 B^b_7 Gm^7 G^b_9 Fm^9 $E9(\sharp_{11})$ E^b_6

Pno. *mf* E^b_6 Cm^7 Fm^7 B^b_9 E^b_6 Cm^7 Fm^7 $B^b_7(\sharp_5)$ Gm^7 Cm^7 Fm^7 B^b_7 Gm^7 G^b_9 Fm^9 $E9(\sharp_{11})$ E^b_6

Bs. E^b_6 Cm^7 Fm^7 B^b_9 E^b_6 Cm^7 Fm^7 $B^b_7(\sharp_5)$ Gm^7 Cm^7 Fm^7 B^b_7 Gm^7 G^b_9 Fm^9 $E9(\sharp_{11})$ E^b_6

Dr. (4) (6) (8)

11 12 13 14 15 16 17 18 19 20

(21)

Solo Trp. 1

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

21 22 23 24 25 26 27 28

Chord progression: B^bm7, E^b7, A^bma7, A^b7, A^b6, A^bm7, D^b9, G^b6, Fm9, E9(11)