Jazz Lines Publications

Presents

THE CREEPER

RECORDED BY HARRY JAMES

ARRANGED BY NEAL HEFTI

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, JEFFREY SULTANOF

FULL SCORE

JLP-8736

Music by Neal Hefti

© 1961 (Renewed) WB MUSIC CORP. This Arrangement © 2016 WB MUSIC CORP.
All Rights Reserved Used by Permission of ALFRED MUSIC
Logos, Graphics, and Layout Copyright © 2016 The Jazz Lines Foundation Inc.

Published by the Jazz Lines Foundation Inc.,
a not-for-profit jazz research organization dedicated to preserving and promoting America's musical heritage.

The Jazz Lines Foundation Inc.
PO Box 1236
Saratoga Springs NY 12866 USA

HARRY JAMES BIG BAND SERIES

THE CREEPER (1961)

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 written a few years before his biggest successes writing for film and television, this Hefti arrangement (written for Harry James' album *Harry James Plays Neal Hefti*) strongly hints at the direction his musical career was about to take.

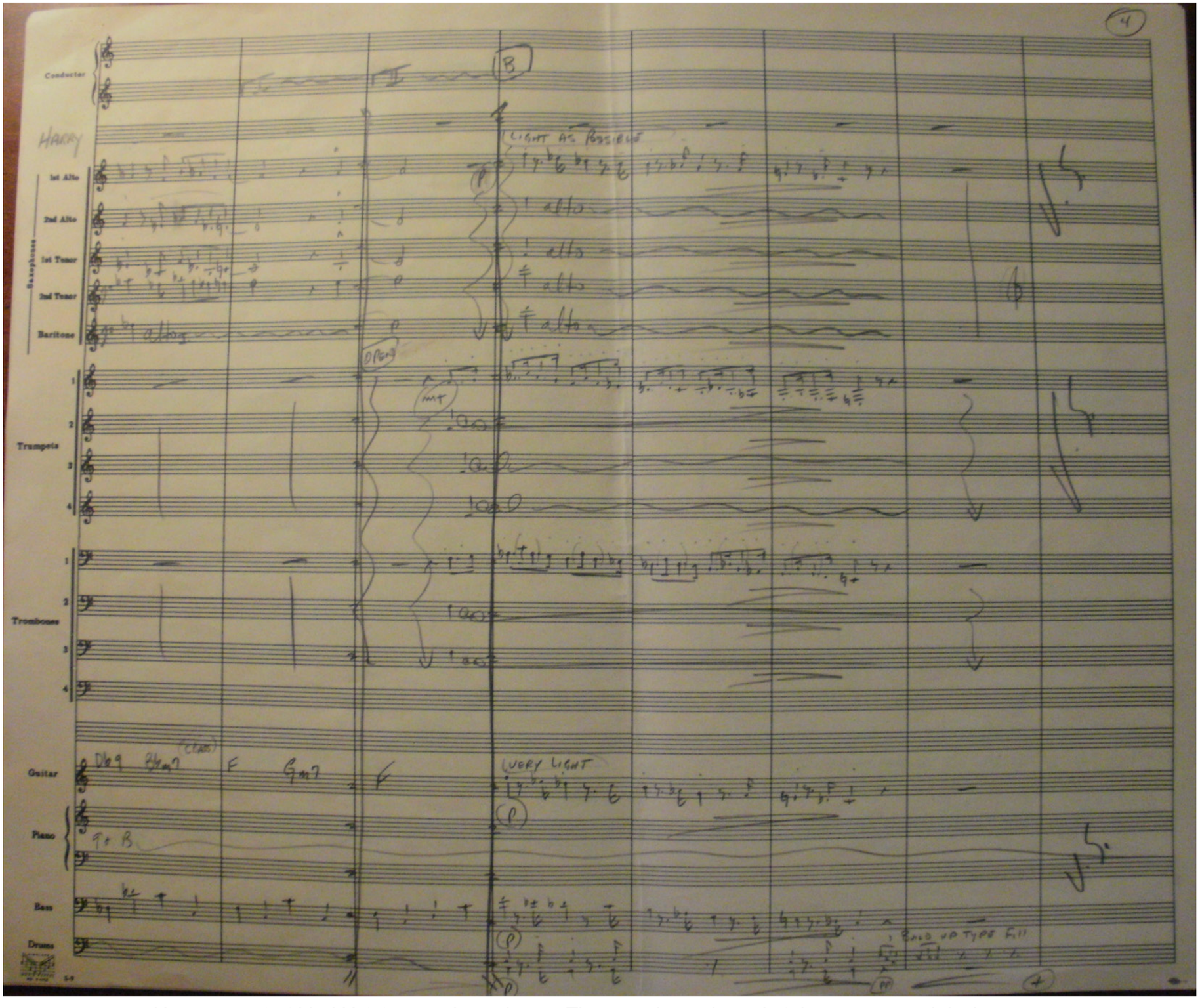
Notes to the Conductor:

The medium tempo feel of this arrangement is immediately established after a brief solo trumpet break, and continues throughout. The entire feeling of this arrangement should be almost Basie-esque in terms of relaxation without dragging, and the volume almost never exceeds a medium level. The melody, despite its unusual 18 bar form, is exceedingly catchy and memorable. This melody is played twice; the first time through, it's just the band, but the second time through features some slightly improvised interjections from the solo trumpet.

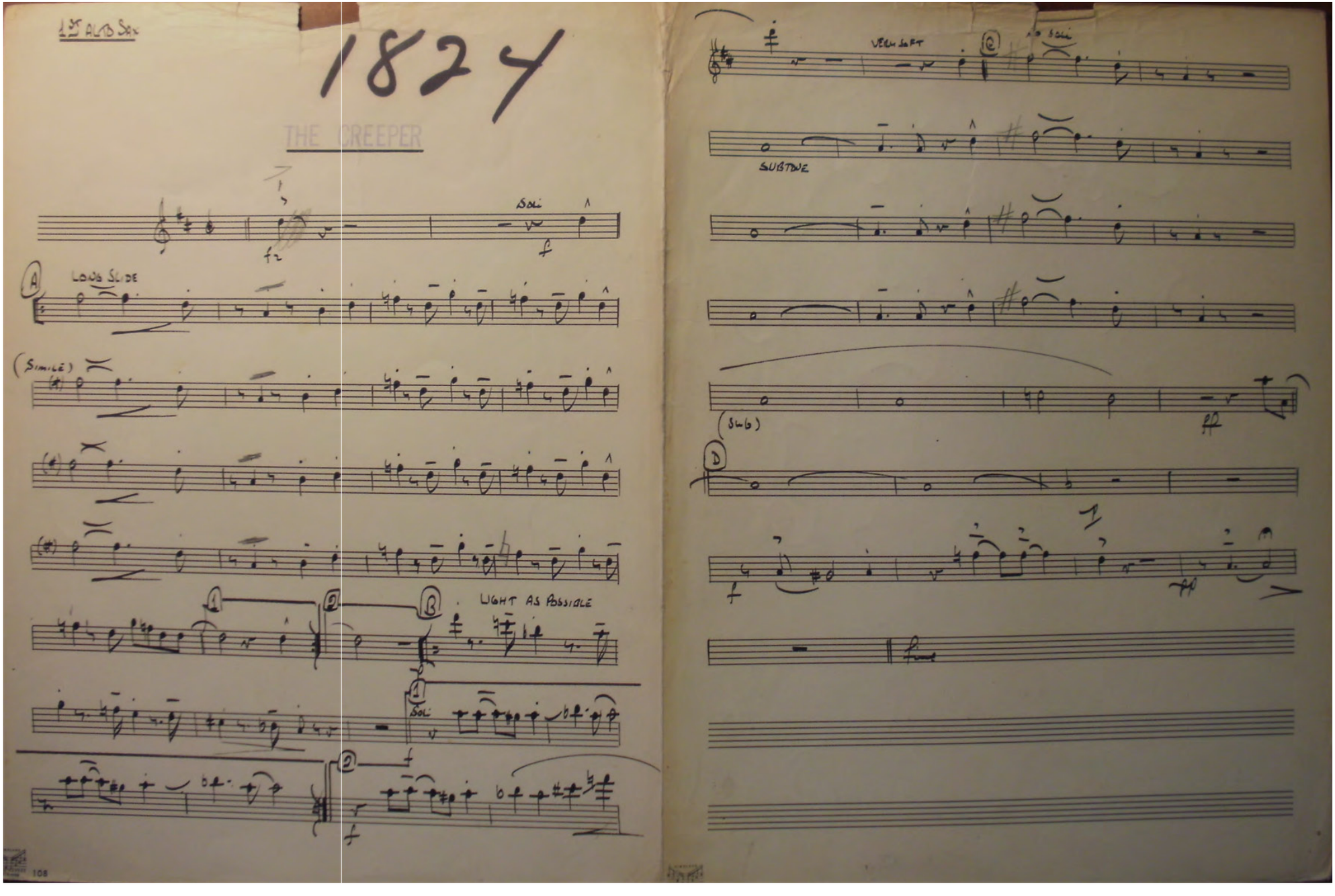
An ensemble interlude occurs at measure 22, where the brass play a unison descending line to set up a mildly sinister sax riff. A brief trumpet solo break sets up the melody's return at measure 34, complete with continued solo spurts from James to fill in the gaps. The arrangement reaches its peak volume for the grand finale at measure 52, where the brass once again play a descending line, followed by one quick ensemble blast that leads into a subdued final chord and hit in the baritone sax, third trombone and bass.

This arrangement is for jazz big band with trumpet soloist. There are only three trombone parts as opposed to the usual four. This arrangement is not a transcription - it has been prepared from Hefti's original score and the set of parts used during the 1961 recording session.

Jeffrey Sultanof and Dylan Canterbury
- December 2016



Here is page 4 of Neal Hefti's original pencil score. This page shows the end of the A section and the beginning



This is the original alto saxophone 1 part. The wear on the set of parts indicates that this arrangement was played often on live occasions.

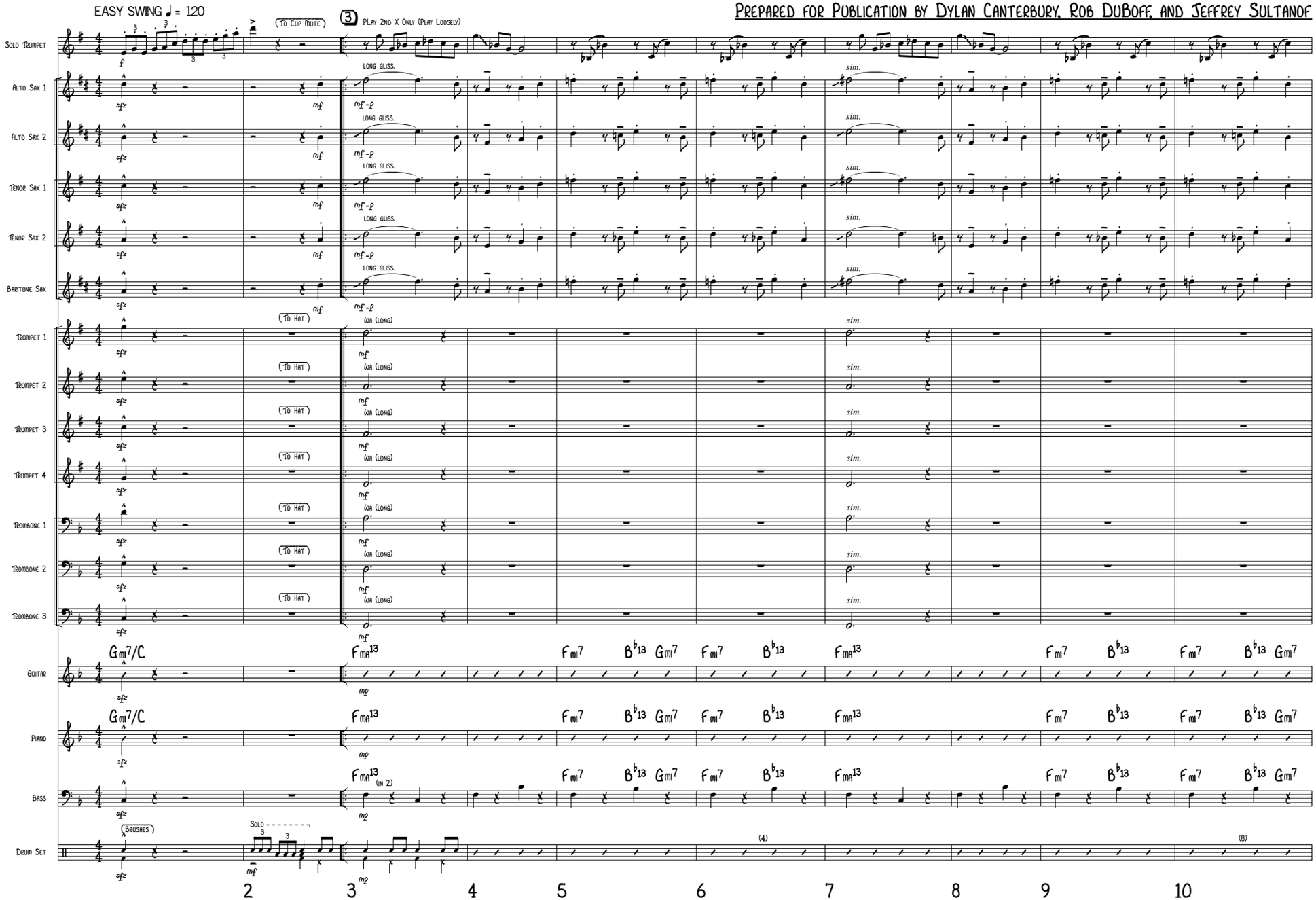
JAZZ LINES PUBLICATIONS

THE CREEPER

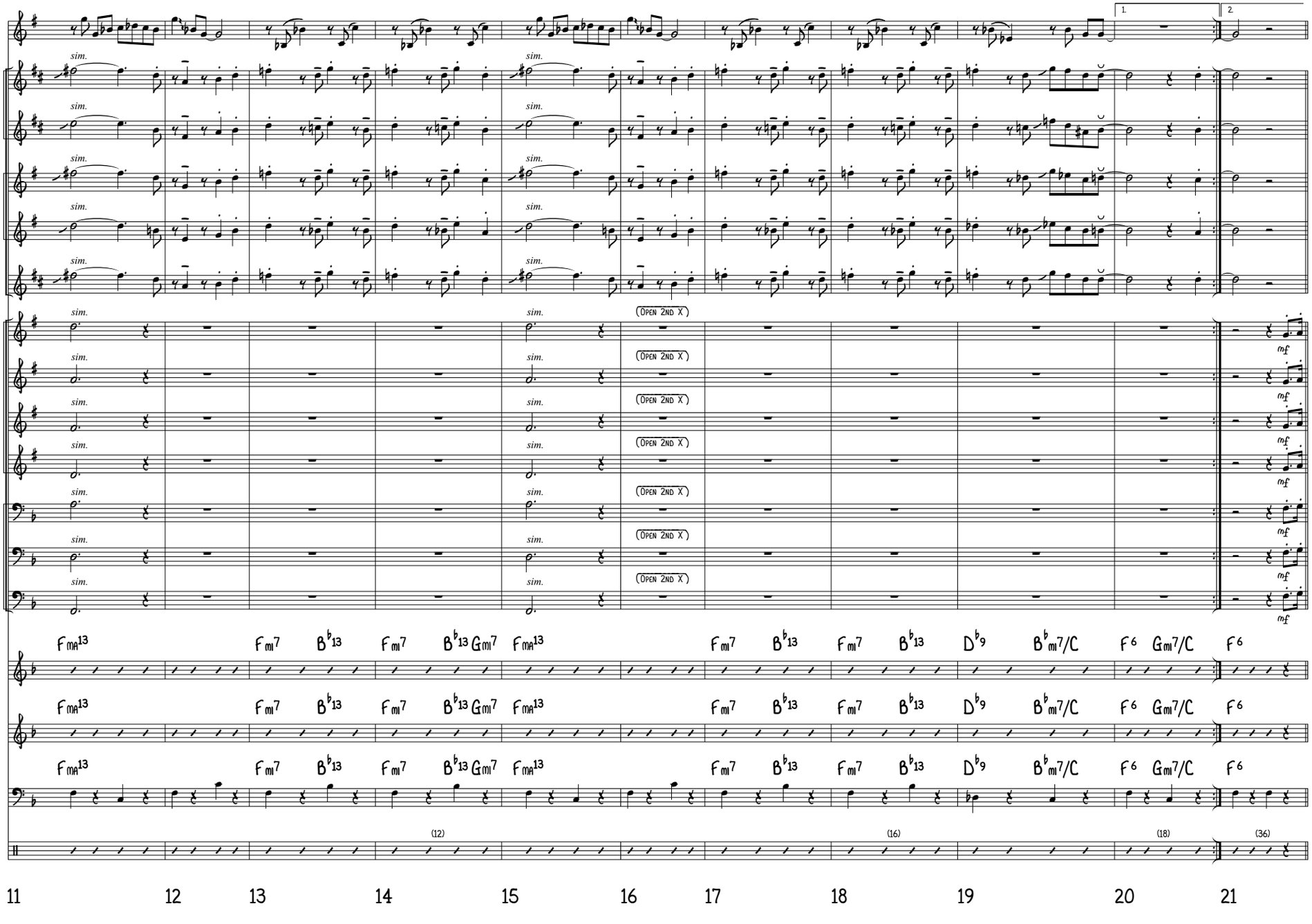
SCORE

RECORDED BY HARRY JAMES

MUSIC BY NEAL HEFTI
ARRANGED BY NEAL HEFTI
PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF



© 1961 (RENEWED) WB MUSIC CORP. THIS ARRANGEMENT © 2016 WB MUSIC CORP.
ALL RIGHTS RESERVED USED BY PERMISSION OF ALFRED MUSIC
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2016 THE JAZZ LINES FOUNDATION INC.
PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

THE CREEPER

Score - Page 2