

*Presents*

JAZZ LINES PUBLICATIONS

# **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

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THE JAZZ LINES FOUNDATION INC.

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# 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





Handwritten musical score for "The Sound of Music" featuring the "Light as a Feather" section. The score is written on a single page of manuscript paper, numbered "4" in the top right corner. It includes staves for Conductor, Harry (likely a vocal soloist), 1st and 2nd Alto, 1st and 2nd Tenor, Baritone, 1st and 2nd Trumpet, 1st and 2nd Trombone, Guitar, Piano, and Bass. The music is in G major and 4/4 time. The "Light as a Feather" section begins with a key signature change to one flat (F major) and a tempo marking "VERY LIGHT". The score is heavily annotated with handwritten notes, including "LIGHT AS FEATHER", "VERY LIGHT", and "BASS UP TYPE FILL". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in ink on aged, slightly yellowed paper.

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





## SCORE

RECORDED BY HARRY JAMES

MUSIC BY NEAL HEFTI

ARRANGED BY NEAL HEFTI

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

**EASY SWING** ♩ = 120

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

3 PLAY 2ND X ONLY (PLAY LOOSELY)

(TO COP MUTE)

SOLO TRUMPET

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPET 5

TRUMPET 6

TRUMPET 7

TRUMPET 8

TRUMPET 9

TRUMPET 10

TRUMPET 11

TRUMPET 12

TRUMPET 13

TRUMPET 14

TRUMPET 15

TRUMPET 16

TRUMPET 17

TRUMPET 18

TRUMPET 19

TRUMPET 20

TRUMPET 21

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TRUMPET 339

SOLO TPT.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BS.

DR.

(12)

(16)

(18)

(36)