

Presents

JAZZ LINES PUBLICATIONS

(YOU'D) BETTER HAVE FOUR

RECORDED BY HARRY JAMES

ARRANGED BY NEAL HEFTI

PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY, AND ROB DUBOFF

FULL SCORE

JLP-7184

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

(YOU'D) BETTER HAVE FOUR (1948)

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 trumpeter Harry James was best known for his romantic ballads, his bands often displayed a more adventurous and experimental side. This Neal Hefti arrangement from 1948 is a textbook example of James' willingness to embrace the new bebop sounds of the day.

Notes to the Conductor:

The introduction begins with a gradual swell in dynamics. Although the harmony undergoes several unexpected shifts, the unison line in the brass provides an appealing melody for the listener's ears to gravitate toward. The backgrounds in the saxophones mostly establish the harmony, with the exception of one double-time burst in measure 5. The melody, which sounds more like Dizzy Gillespie than Harry James, is thrown back and forth between unison saxophones and brass. The solo trumpet covers the melody on the bridge at measure 18, followed by one last statement of the A section.

The interlude at measure 34 is highly bombastic, featuring some typical bravura trumpet playing from James over a hard-riffing ensemble. The trumpet soloist plays an improvised half chorus, followed by a brief double-time outburst to set up a saxophone solo for the second half chorus. The exciting shout section at measure 67 does an excellent job of splitting the difference between a classic 1930s big band sound with more modern bebop-style harmonies, and should serve as the emotional climax of the arrangement. After a unison melody statement from the saxophone section on the bridge, the A section is repeated twice, starting out softly and getting even softer on the second time. The drums set up one final ensemble blast at measure 95, featuring a dramatic bugle-like unison statement from the trumpets and trombones before finishing on one final powerful chord. This arrangement is for jazz big band with trumpet soloist. This is not a transcription - it has been prepared from the Neal Hefti pencil score and the original set of parts used by the Harry James orchestra. There are no saxophone doubles.



Dylan Canterbury

- November 2016



"You'd Better Have Four!" ①

Med. Bounce

Conductor

1st Alto

2nd Alto

1st Tenor
Saxophones

2nd Tenor

Baritone

1
2
3
4
Trumpets

1
2
3
4
Trombones

Guitar

Piano

Bass

Drums

No. 118

1521 NO. VINE STREET HOLLYWOOD

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Here is the first page of the original Neal Hefti pencil score for (You'd) Better Have Four, written in 1948.

(YOU'D) BETTER HAVE FOUR

SCORE

RECORDED BY HARRY JAMES

(MUSIC BY NEAL HEFTI)

ARRANGED BY NEAL HEFTI

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

MEDIUM SWING ♩ = 140

The score is arranged for a jazz ensemble. The instruments and their parts are as follows:

- Solo Trumpet:** Remains silent throughout the piece.
- Alto Sax 1 & 2:** Play a melodic line with a *mp* dynamic.
- Tenore Sax 1 & 2:** Play a melodic line with a *mp* dynamic.
- Baritone Sax:** Plays a melodic line with a *mp* dynamic.
- Trumpet 1-4:** Play a rhythmic pattern with dynamics ranging from *mp* to *f*. Includes *CRESC.* markings.
- Trombone 1-4:** Play a rhythmic pattern with dynamics ranging from *mp* to *f*. Includes *CRESC.* markings.
- Guitar:** Provides harmonic accompaniment with chords: $D^{\flat}m9$, $Fm11$, $E^{\flat}m11$, $A^{\flat}13^{(9)}$, $D^{\flat}m13$, $B^{\flat}m11$, $Gm7$, $C7(\sharp 9)$, $Fm9$, $Bm11$, $E7^{(9)}$, $A7$, A^6 , $Cm7$, $F7(\sharp 9)$.
- Piano:** Provides harmonic accompaniment with the same chord sequence as the guitar.
- Bass:** Provides harmonic accompaniment with the same chord sequence as the guitar.
- Drum Set:** Plays a simple pattern with dynamics *p* and *mf*. Includes *CRESC.* markings and a *H-HAT* section.

2 3 4 5 6 7 8

9

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. 1 *mf*

T. Sx. 2 *mf*

B. Sx. *mf* (TO CUP MUTE)

TRP. 1 (TO CUP MUTE)

TRP. 2 (TO CUP MUTE)

TRP. 3 (TO CUP MUTE)

TRP. 4 (TO CUP MUTE)

TBN. 1 (TO CUP MUTE)

TBN. 2 (TO CUP MUTE)

TBN. 3 (TO CUP MUTE)

TBN. 4 (TO CUP MUTE)

GTR. *mf*

PNO. *mf*

BS. *mf*

DR. *mf*

9 10 11 12 13 14 15 16 17

1. 2.

$B^{\flat}6$ A_{m7} $D7(\frac{9}{13})$ G_{m7} $G^{\flat}m7$ F_{m7} $B^{\flat}7(\frac{9}{13})$ $E^{\flat}6$ D_{m7} B_{m7} $E7(\frac{9}{13})$ A_{m7} $A6$ C_{m7} $F7(\frac{9}{13})$ C_{m7} $F7(\frac{9}{13})$

$B^{\flat}6$ A_{m7} $D7(\frac{9}{13})$ G_{m7} $G^{\flat}m7$ F_{m7} $B^{\flat}7(\frac{9}{13})$ $E^{\flat}6$ D_{m7} B_{m7} $E7(\frac{9}{13})$ A_{m7} $A6$ C_{m7} $F7(\frac{9}{13})$ C_{m7} $F7(\frac{9}{13})$

$B^{\flat}6$ A_{m7} $D7(\frac{9}{13})$ G_{m7} $G^{\flat}m7$ F_{m7} $B^{\flat}7(\frac{9}{13})$ $E^{\flat}6$ D_{m7} B_{m7} $E7(\frac{9}{13})$ A_{m7} $A6$ C_{m7} $F7(\frac{9}{13})$ C_{m7} $F7(\frac{9}{13})$

(4) (8) (16)