

# 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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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



This image shows the first page of a handwritten musical score for Neal Hefti's piece "Bells," written in 1949. The score is laid out on a single page with multiple staves. At the top, there is a conductor's part with a treble clef and a key signature of one flat (B-flat). The score includes parts for various instruments and voices:

- Conductor**: Treble clef, one flat key signature.
- Vocalists**: 1st Alto, 2nd Alto, 1st Tenor, 2nd Tenor, and Baritone, all with treble clefs and one flat key signature.
- Trumpets**: Four staves, numbered 1 through 4, with treble clefs and one flat key signature.
- Trumpet**: One staff, numbered 5, with a treble clef and one flat key signature.
- Trumpet**: One staff, numbered 6, with a treble clef and one flat key signature.
- Trumpets**: Four staves, numbered 1 through 4, with bass clefs and one flat key signature.
- Trumpet**: One staff, numbered 5, with a bass clef and one flat key signature.
- Trumpet**: One staff, numbered 6, with a bass clef and one flat key signature.
- Guitar**: Treble clef, one flat key signature.
- Piano**: Treble and bass clefs, one flat key signature.
- Bass**: Bass clef, one flat key signature.
- Drums**: Bass clef, one flat key signature.

The score is written in ink on aged paper. The notation includes notes, rests, and dynamic markings. There are some handwritten annotations and corrections throughout the score, particularly in the vocal and instrumental parts. The overall style is that of a working draft or a composer's manuscript.

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



# BELLS

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## SCORE

FAST SWING ♩ = 280

The score is for a jazz ensemble. The Solo Trumpet part begins with a solo in measure 2, marked *mf* and *cresc.* The saxophone section (Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax) enters in measure 7 with a *f* dynamic. The trombone section (Trombone 1-4) and trumpet section (Trumpet 1-4) also enter in measure 7. The drum set part features a pattern of eighth notes in measures 1-4, followed by a *cresc.* section in measures 5-6, and a *mf* section in measures 7-10. The guitar, piano, and bass parts are mostly silent throughout the piece.

11

Solo Trp. 1. 2. *mf*

A. Sax. 1. 2.

T. Sax. 1. 2.

B. Sax.

Trp. 1. 2. 3. 4.

Tbn. 1. 2. 3. 4.

Grp. *mf*

Pno. *mf*

Bs.

Dr. (4) (6) (8)

11 12 13 14 15 16 17 18 19 20

# BELLS

SCORE - PAGE 3

21

Solo Trp.

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.

Pkno.

B.S.

Dr.

21 22 23 24 25 26 27 28

Chord symbols:  $B^b m7$ ,  $E^b7$ ,  $A^b m7$ ,  $A^b7$ ,  $A^b6$ ,  $A^b m7$ ,  $D^b9$ ,  $G^b6$ ,  $Fm9$ ,  $E9^{\#11}$