

*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.

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



Handwritten musical score for page 4, featuring a conductor's part and various instruments. The score is written in pencil on aged paper.

**Conductor:** The top staff shows a wavy line with a circled "B" above it.

**Vocalists:** The vocal parts include Harry, 1st Alto, 2nd Alto, 1st Tenor, 2nd Tenor, and Baritone. The lyrics "LIGHT AS FEATHERS" are written above the vocal staves. The 1st Alto part includes the word "allegro".

**Brass Section:** The section includes 4 Trumpets and 4 Trombones. The 1st Trumpet part has a circled "P" and the word "allegro".

**String Section:** The section includes Guitar, Piano, and Bass. The Guitar part has the instruction "VERY LIGHT" and a circled "P". The Piano part has the instruction "P". The Bass part has the instruction "P".

**Drums:** The bottom staff shows a drum part with various rhythmic notations.

**Other Annotations:** A circled "4" is in the top right corner. A circled "P" is in the bottom right corner. There are several large handwritten "V.S." markings on the right side of the page.

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

ALTO Sax

1824

THE CREEPER

Handwritten musical score for alto saxophone, left page. The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff has a dynamic marking of *fz* and a *Soli* marking above it. The second staff is marked with a circled 'A' and the instruction 'LOW SLIDE'. The third staff is marked with '(SIMILE)'. The fourth and fifth staves continue the melodic line. The sixth staff has a circled '1' and a circled '2' above it, with the instruction 'LIGHT AS POSSIBLE'. The seventh staff has a circled '1' and a circled '2' above it, with a *Soli* marking. The eighth and ninth staves continue the piece. The tenth staff has a circled '2' above it. The score ends with a double bar line and a key signature change to one flat (F).

Handwritten musical score for alto saxophone, right page. The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff has a dynamic marking of *VERY SOFT* and a circled 'C' above it. The second staff has a dynamic marking of *SUBTLE*. The third and fourth staves continue the melodic line. The fifth staff has a circled 'D' above it and a dynamic marking of *pp*. The sixth staff has a circled 'D' above it and a dynamic marking of *f*. The seventh staff has a circled 'D' above it and a dynamic marking of *ff*. The eighth, ninth, and tenth staves are empty, indicating the end of the piece.

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

# 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

EASY SWING ♩ = 120

(TO CUP MUTE) (3) PLAY 2ND X ONLY (PLAY LOOSELY)

Musical score for 'The Creeper' featuring various instruments and their parts across 10 measures.

**SOLO TRUMPET:** Starts with a melodic line in measure 1, then rests. Re-enters in measure 3 with a 'LONG GLISS.' and continues with a melodic line.

**ALTO SAX 1 & 2:** Play sustained notes (sfx) in measures 1-2, then move to a melodic line in measure 3 with 'LONG GLISS.' and 'sim.' markings.

**TENOR SAX 1 & 2:** Similar to Alto Sax parts, playing sustained notes then a melodic line in measure 3.

**BARITONE SAX:** Similar to Tenor Sax parts, playing sustained notes then a melodic line in measure 3.

**TRUMPET 1-4:** Play sustained notes (sfx) in measures 1-2, then move to a melodic line in measure 3 with '(TO HAT)' and '(WA LONG)' markings.

**TROMBONE 1-3:** Play sustained notes (sfx) in measures 1-2, then move to a melodic line in measure 3 with '(TO HAT)' and '(WA LONG)' markings.

**GUITAR & PIANO:** Play sustained notes (sfx) in measures 1-2, then move to a melodic line in measure 3 with 'LONG GLISS.' and 'sim.' markings.

**BASS:** Play sustained notes (sfx) in measures 1-2, then move to a melodic line in measure 3 with '(TO HAT)' and '(WA LONG)' markings.

**DRUM SET:** Features a 'BRUSHES' section in measure 2, a 'SOLO' section in measure 3, and a '(4)' section in measure 6.

**MEASURES:** The score is divided into 10 measures, with measure numbers 2 through 10 indicated at the bottom.

