

JAZZ LINES PUBLICATIONS

Presents

THE JEFFREY SULTANOF MASTER EDITION

CLAIR DE LUNE

AS WRITTEN FOR THE HARRY JAMES ORCHESTRA

ARRANGED BY JACK MATTHIAS

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8760

MUSIC BY CLAUDE DEBUSSY

© 2010 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND ESAZZLINES.COM

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT.



JAZZ LINES PUBLICATIONS

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

CLAIR DE LUNE - NOTES

Background:

When Harry James decided to follow the lead of fellow bandleader Artie Shaw and add a string section, he had to build a book quickly. Besides originals, new pop songs and older songs (one of which, *You Made Me Love You*, would make his ensemble one of the most popular in the country), his book included arrangements of 'classical' or concert music, three of which were piano pieces that James particularly liked: *Arabesque*, *Golliwog's Cakewalk*, and *Clair de Lune*.

The Music:

Debussy wrote *Clair de Lune* as early as 1890, but was published in 1905 as part of *Suite Bergamasque*. It is possible that the piece was slightly revised by Debussy between its original composition and publication. By 1941, it had become quite a popular piece among piano students and soloists, and James felt it would be recognizable enough to be added to the dance book. The late James Maher often reminded me that big bands during this era played all styles of music for dancing. Even bands led by Fletcher Henderson and Benny Goodman played tangos and waltzes if they were requested; Sy Oliver told me that there were waltzes in the Jimmie Lunceford book, one of the hottest swing bands of the era. So a waltz was hardly a novelty for a big band, particularly one with a string section.

It appears that chief arranger Jack Matthias arranged this title, along with Debussy's *Arabesque*. The original score of *Clair de Lune* exists, and was used to prepare this edition; unfortunately, there is no name on the score, and no extant parts. The score is filled with note errors, suggesting that the arrangement was prepared in a hurry; perhaps it was one of the first batch of scores created when the string section was added to the James band.

Notes to the Conductor:

This score was never recorded and there are no airchecks available, so the editor must make a number of decisions so that it can be played. The obvious first step is to find any wrong notes and correct them. The second is to determine the tempo, which is missing; it is not unusual for tempo markings to be missing on music for big bands from any era (I've examined far too many scores where the tempo must be guessed at, using available information and many years of experience studying and directing this music). Because any score written for a big band was fair game to be recorded (and *Arabesque* was, but not released until many years later), I've determined the tempo to be quarter note between 132-148 bpm.

There is little more than a verbal sketch for the drum part, so I suggest that the part be played by brushes as subtly as possible (this is hardly a Viennese-style waltz). Dynamics and articulation have been added to all parts (elements all-too-often missing, as such information was communicated during rehearsal).

Jeffrey Sultanof

-April 2010

SCORE

CLAIR DE LUNE

AS WRITTEN FOR THE HARRY JAMES ORCHESTRA

MUSIC BY CLAUDE DEBUSSY

ARRANGED BY JACK MATTHIAS

EDITED BY JEFFREY SULTANOF

MODERATELY FAST ♩ = 132-144

CLARINET 1

CLARINET 2

CLARINET 3

BASS CLARINET 4

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

VIOLIN 1

VIOLIN 2

VIOLA

CELLO

GIUITAR

PIANO

BASS

DRUMS

(SOLI)

mp

(SOLI)

mp

(SOLI)

mp

(SOLI)

mp

D^b

C^o

D^b

A^{b7} G^{b7} A^{b7}

mp

D^b

C^o

D^b

A^{b7} G^{b7} A^{b7}

(PIZZ)

mp

(BRUSHES - LIGHT TIME)

(4)

(8)

1

2

3

4

5

6

7

8

(A)

CL. 1

CL. 2

CL. 3

BS. CL. 4

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

VLN. 1

VLN. 2

VLA.

VLC.

GTR.

PNO.

BASS

DRUMS

(4)

(8)

21 22 23 24 25 26 27 28