

JAZZ LINES PUBLICATIONS

*Presents*

**PETER AND THE WOLF**

ARRANGED BY OLIVER NELSON

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-7400

MUSIC BY SERGEI PROKOFIEV AND OLIVER NELSON

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## **PETER AND THE WOLF (1966)**

### **Background:**

Oliver Edward Nelson was born on June 4, 1932 in St. Louis, into a musical family, as is often the case with jazz greats. His brother was a saxophonist who played with Cootie Williams and his sister was a singing pianist as well. He began to learn piano as a child, moving on to saxophone a few years later, and eventually played in what were then called “territory bands” in the St. Louis area. Johnny Hodges was his idol and he worked hard at becoming proficient at the alto saxophone before joining Louis Jordan’s big band as an altoist and arranger as the 1950s began. During the bulk of the decade he served in the Marines in the Far East and then returned to St. Louis to study music. It was during these years that he was exposed to many kinds of music, apparently being especially moved by the Tokyo Philharmonic, and his endlessly curious and fertile mind was stimulated to begin creating what would be some of the greatest music in jazz history.

The next few years were extremely productive, as Nelson spent a lot of time in New York City, working as the house arranger at the legendary Apollo Theater, playing with Erskine Hawkins, Wild Bill Davis, Louie Bellson, Quincy Jones, and briefly with Duke Ellington and Count Basie, and leading several small group sessions for Prestige, which featured greats such as Kenny Dorham, Eric Dolphy, Roy Haynes, and others. His growing mastery of writing and arranging led to what was to become his crowning achievement, 1961’s *The Blues and the Abstract Truth*.

When one listens to this timeless, phenomenal album, the beauty of *Stolen Moments*, the first and most famous track, instantly captivates, and starts the listener on a journey that is rarely equaled in the canon of jazz. The style and harmonies used on this record became Nelson’s trademarks, combining rare originality and developing brilliance. As amazing as the compositions and orchestrations are, one is also enthralled by the lineup that seemingly only Oliver Nelson could assemble: Eric Dolphy, Freddie Hubbard, Bill Evans, Paul Chambers, and Roy Haynes, with George Barrow on baritone. A true all-star lineup; incredible virtuosity and diversity of styles, and with everyone in their prime. Building a lineup like this truly speaks to Oliver Nelson’s ambition and dedication to creating truly unique and original sounds. Jazz Lines Publications is extraordinarily proud to publish this record’s arrangements in their entirety, engraved from the original arrangements hand-written by Oliver Nelson.

Later in 1961 he recorded *Afro-American Sketches*, his first full recording of original big band material, exploring racial and political themes which would always mean a great deal to him. In 1967 he recorded the ambitious Musical Tribute to John F. Kennedy: *The Kennedy Dream*, a big band recording devoted to J.F.K. and using excerpts of his speeches.

During the 1960s he continued to create ambitious soundscapes as a leader as well as for others in the jazz world, as his talents had become incredibly in demand. He arranged for Cannonball Adderley, Sonny Rollins, Eddie “Lockjaw” Davis, Johnny Hodges, Buddy Rich, Stanley Turrentine, Irene Reid, Gene Ammons, and others. Jazz Lines Publications has published some of his works that were done for Wes Montgomery as well as six of the songs he arranged for Thelonious Monk’s big band album of 1968, which remain of singular importance as big band versions of some of Monk’s most beloved compositions. Jazz Lines Publications also plans to publish the arrangements of from *Peter and the Wolf* as recorded by Jimmy Smith.

Nelson moved to Los Angeles in the mid-1960s, aspiring to break into the lucrative world of movie and TV scoring. He continued to perform and write in both the small group and big band formats, and also worked with such mainstream stars as Nancy Wilson, James Brown, the Temptations, and Diana Ross. His film and television work became more and more time-consuming, as his creativity, speed, and capacity for work were legendary. He is perhaps best-known in this idiom for his creation of the hugely well-known theme from the *Six Million Dollar Man*, but he worked on *Columbo*, *Ironsides*, and many other projects as well, and also arranged Gato Barbieri’s music for the film *Last Tango in Paris*.

Sadly, the pace and volume of his work during this period most likely contributed to the decline of his health, and in one of jazz’s greatest tragedies, he passed away suddenly in late October 1975 at the very young age of 43. While the press reports claimed it was a heart attack, Kenny Berger cites Oliver Nelson, Jr. as claiming it was actually pancreatitis. He also left a great educational legacy, which is embodied by his landmark book *Patterns for Improvisation*. It is an exhaustive collection of improvisational jazz patterns in various meters and feels with his comments and suggestions, and it is a very popular book because it helps spell out some of the basic building blocks of the ‘jazz language.’

Oliver Nelson was a musician whose work was beloved by jazz fans and also by his peers and the general public. So many of the era’s greatest musicians clamored for his arranging skills. Hollywood and television treasured his amazing compositional and arranging abilities on multiple levels--not only could he create memorable scores and soundtracks, but he could do it in the grueling time frame required by that genre. His compositions were always unique, and often his style is instantly recognizable. He was grounded in the blues, but heavily influenced by classical music as well. He used whatever instruments and doubles that were necessary to bring to life the complex orchestrations he heard in his head; it has been said that his writing was very demanding on musicians, using various clarinets and flutes, oboe, English horn-whatever it took to carry out his complex visions.

He composed for small ensemble and big band; he wrote symphonic works and authored a seminal jazz text; he wrote for film and television and worked with some of the biggest stars in the American musical pantheon. He did it all, and he did it all before he was even 44 years old. This was a true Renaissance Man of music, and one the world sadly misses, but one who left an incredibly rich, broad, and diverse catalog behind, which truly contains something for everyone. His music is majestic, beautiful, and powerful; it moves, enlightens, and educates; and perhaps most telling of all, it challenges not only the listener and the student, but also some of the greatest musicians in the world as well. Oliver Nelson is a giant figure in American music, and Jazz Lines Publications is humbled to have the honor of publishing some of his most important creations.

### **The Music:**

By 1966, both Jimmy Smith and Oliver Nelson had been at the top of their respective crafts for years. Jimmy Smith was one of jazz's singular figures—an organist as a leader and a star, a jazz figure whose albums sold well and charted, and an incredibly prolific musician who recorded dozens of sides for Blue Note in the early part of his career from the mid-fifties into the early 1960s. He then began to record for Verve and his first session for the label in 1962 was *Bashin': The Unpredictable Jimmy Smith*. The first four tracks were arranged and conducted by Oliver Nelson, bringing them together to record an album that contained Smith's first big band outing. The result was very well-received by critics and the public, and clearly the two enjoyed working together.

Oliver Nelson by this time was very well-established as well, having recorded a series of excellent leader sessions for Prestige, and his career really took off with his seminal 1961 classic *The Blues and the Abstract Truth*, truly one of jazz's all-time great one-off small group sessions. By the mid-1960s he was also very much in demand as an arranger, well-known for his brilliant soundscapes and creative, advanced melodic ideas. Hence, he was clearly the man for a project such as a jazz rendition of *Peter and the Wolf*.

An idea—whose genesis is difficult to divine today—began to be floated for an instrumental version of *Peter and the Wolf*, to be fleshed out for jazz big band, with plenty of room for leader Jimmy Smith to be the featured soloist. Oliver Nelson was also a student of classical music, and his time in the Far East in the early 1950s while in the Marines exposed him to Ravel and other music that expanded his already vast musical horizons; he had a voracious appetite for new musical ideas and forms. Producer Creed Taylor at Verve was always open-minded and innovative, and was at the forefront of movements from Bossa Nova to album cover design to 1970s jazz with his CTI label. He was surely open to the idea of an instrumental *Peter*, with a big band led by Jimmy Smith, and charts written by Oliver Nelson.

Nelson's original liner notes on the LP show his knowledge of the music's themes and meanings, and his charts brilliantly evoke all of Prokofiev's ideas. Nelson contributed much of his own material, largely as a backdrop for Jimmy Smith's organ solos.

*Peter and the Wolf* was written by Russian composer Sergei Prokofiev after he was commissioned in 1936 to compose a piece for the Central Children's Theatre in Moscow that would introduce various musical sounds and ideas to children and hopefully instill in them musical curiosity. He used different instruments to represent a boy named Peter, his grandfather, hunters, a bird, a duck, a cat, and of course a wolf. Young Peter wanders outside of his yard, leaving the gate open, and his cat and duck follow him. When Peter's grandfather reprimands him for leaving their gate unlocked as there are wolves about, a wolf does indeed appear, and swallows the duck. The cat manages to escape, and while the bird distracts the wolf, Peter catches it, and successfully saves it from aggressive hunters. Much like *The Nutcracker*, *Peter and the Wolf* was not a huge success upon its premiere, but has gained tremendous popularity over the years. Often referred to as a parable of the times, with ideas suggesting that the characters represent Soviet republics, Nazi Germany, and/or other countries in then heavily-divided Europe, the work has come to mean and represent many things to many people.

Like *The Nutcracker*, *Peter and the Wolf* had been performed by many prominent musical entities. For this version Creed Taylor, Oliver Nelson, and Jimmy Smith assembled a band loaded with stars to give the work a new jazz life. Standout players such as Phil Woods, Jerome Richardson, Snooky Young, Joe Newman, Britt Woodman, Barry Galbraith, Richard Davis, and Grady Tate among others filled out the orchestra. The idea was to tell the story without the customary narration (although Nelson's original score has notes which suggest that narration may have originally been considered), solely using specific instruments to represent each of the characters. Nelson and Smith would reverentially hew close to the original while also expressing their own unique takes on it via their respective styles and original virtuosity.

In the words of eminent jazz critic Scott Yanow, the result clearly is "A classic of its kind." Much like Jimmy Hamilton's clarinet would shortly do in Billy Strayhorn's evocative *The Bluebird of Delhi* in *The Far East Suite*, Nelson used the instruments to create unique, easily-identifiable identities not just for the people involved, but for the playful and very distinctive animals as well. We follow Prokofiev's story vividly, and become quite aware of the presence of each character when the instruments representing them sound. In addition to telling the story so very well, this *Peter and the Wolf*-like all great musical adaptations—also stands on its own as a wonderfully enjoyable musical entity. When one listens to this version, one is treated not only to a masterful musical story, but also to a great stand-alone jazz performance. As Yanow so accurately states, this is a classic of its kind, and a multi-faceted one: it harkens back to the intention of its creator; it was utterly contemporary when it was recorded, and it certainly stands the test of time.

### **Acknowledgements:**

We are especially thankful to Oliver Nelson, Jr., who has not only been kind enough to entrust us with the massive responsibility of helping to keep his father's music alive and vibrant, but who in the process has become a very good friend as well. We thank him most sincerely for all of his kindness and assistance in the process of publishing so many of his dad's treasures.

**Doug DuBoff, Rob DuBoff, and Jeffrey Sultanof**

- November 2015



# PETER AND THE WOLF

RECORDED BY JIMMY SMITH

MUSIC BY SERGEI PROKOFIEV AND OLIVER NELSON

ARRANGED BY OLIVER NELSON

## SCORE

PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY, AND ROB DUBOFF

THE BIRD ♩ = 136

PICCOLO

WOODWIND 1: PICCOLO/OBOE/C FLUTE/ALTO FLUTE

WOODWIND 2: CLARINET

WOODWIND 3: CLARINET

WOODWIND 4: CLARINET

WOODWIND 5: CLARINET

WOODWIND 6: PICCOLO

TRUMPET 1: STRAIGHT MUTE

TRUMPET 2: STRAIGHT MUTE

TRUMPET 3: STRAIGHT MUTE

TRUMPET 4: STRAIGHT MUTE

HORN IN F 1

HORN IN F 2

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

GUITAR

KEYBOARD

BASS

DRUM SET

1: TIMPANI

2: TIMPANI

XYLOPHONE

PERCUSSION 1: FINGER CYMBALS

TAMBOURINE

TRiangle (LARGE AND SMALL)

PERCUSSION 2: CRASH CYMBAL

SNARE DRUM

BELLS

PERCUSSION 3: BONGO DRUMS

W1 1 (Picc.)

W2 2 (CL)

W3 3 (CL)

W4 4 (CL)

W5 5 (CL)

W6 6 (Picc.)

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Gtr.

Bs.

Perc. 1: F. Cym.

Perc. 2: Tbal.

G.P.

TO OBOE

TO FLUTE

TO BUCKET MUTE

TO HARMON MUTE, STEM IN

TO BUCKET MUTE

TO BUCKET MUTE

TO BUCKET MUTE

TO BUCKET MUTE

5 6 7 8 9

10 THE DUCK  $\text{♩} = 66$   
(SOLO)

The musical score is arranged for six woodwinds (Ww. 1-6), Bass (Bs.), and Drums (D.S.). The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. The tempo is marked as quarter note = 66. The score begins at measure 10. Ww. 1 (Oboe) has a solo part starting at measure 10 with a dynamic of *mf*. Ww. 2 (Clarinet), Ww. 3 (Clarinet), Ww. 4 (Clarinet), and Ww. 5 (Clarinet) play a rhythmic accompaniment of eighth notes with a dynamic of *mp*. Ww. 6 (Flute) is silent until measure 17, where it plays a short phrase with a dynamic of *mf*. The Bass (Bs.) part is marked *Pizz.* and *mp*, playing a simple bass line. The Drums (D.S.) part is marked *BRUSHES* and *p*, playing a steady eighth-note pattern with dynamics *sim.*, *(4)*, and *(8)*.

10 11 12 13 14 15 16 17

