

# MAJESTIC MOMENTS

Lennie Niehaus  
(BMI)

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## Complete Instrumentation

1 - Full Score

1 - Flute

1 - Oboe

1 - 1st B<sup>b</sup> Clarinet

1 - 2nd B<sup>b</sup> Clarinet

1 - E<sup>b</sup> Alto Saxophone

1 - B<sup>b</sup> Tenor Saxophone

1 - Bassoon

1 - Horn in F

1 - 1st B<sup>b</sup> Trumpet

1 - 2nd B<sup>b</sup> Trumpet

1 - 1st Trombone

1 - 2nd Trombone

1 - Bells

3 - Percussion

Snare Drum, Triangle, Bass Drum

1 - Piano (optional)

10 - Violin I

10 - Violin II

5 - Viola

5 - Cello

5 - Bass

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## About the Music - - -

I wrote this composition with the idea of writing a stately piece of music. The beginning and end of the composition contain music that one usually thinks of as majestic, but in between the beginning and the end I felt that majestic also means dignified. In the middle section, there is a part marked “smoothly” which remains in the same tempo as the entire composition, but definitely takes on a more dignified approach. This section also makes the composition more musical and adds a new flavor to the composition to go along with the first and last section.

## About the Composer - - -



Alto saxophonist **Lennie Niehaus** was born into a musical family in St. Louis, Missouri, but moved to Los Angeles when he was 7 years old. He grew up listening to his father playing the violin and his sister playing piano. At an early age he started playing the violin and later became interested in playing the oboe, the bassoon and finally the alto sax. Playing with various jazz bands as a teenager, he wrote arrangements and compositions for them. He graduated cum laude from Cal State Los Angeles where he majored in theory and composition.

In 1951, he auditioned for Stan Kenton and was asked to join the band. After playing with Stan for three months, at which time he received his draft notice to go into the Army. There he was able to get into the concert band, where he played the oboe. He made use of his off time by forming various jazz groups, such as quartets, quintets and an octet. While he was in the Army, he met Clint Eastwood, who was a jazz fan. Upon his discharge he was rehired by Stan Kenton to replace saxophonist Lee Konitz, one of Lennie's early influences, the other being Charlie Parker. During his tenure with Stan, he wrote many arrangements and compositions numbering between 150 and 200, many of which were recorded.

In 1955, at the New York jazz club “Birdland,” Lennie was presented the Alto Sax New Star Jazz Critic's Award. After five years with Stan (1954-59), Lennie decided to return to Los Angeles and concentrate on his writing. While playing with Kenton, he had signed an exclusive recording contract with Les Koenig of Contemporary Records. He did many albums with various instrumentations on which composing and arranging all the material. In addition, with the groups he recorded in different venues.

Lennie started writing for TV, and orchestrating for Jerry Fielding, who was writing for film. He also became interested in writing for publishers and also found a need for material to teach young saxophone players how to play with a jazz conception. This idea became a series of seven books ranging from easy to more advanced that are still selling today.

His relationship with Jerry Fielding, who was writing several movies for Clint Eastwood, renewed his friendship with Clint. With Fielding's untimely death, Clint called Lennie and asked him to compose a movie that had just finished entitled “Tightrope.” This collaboration evolved into many other movies, such as “Bird” (for which he was nominated for Best Score by the British Film Institute), “Unforgiven,” “The Bridges of Madison County,” “Space Cowboys,” and many others. Independent of Eastwood, he wrote a jazz score called “Lush Life,” for which he received an Emmy for best composition, wrote the music for the animated movie “Pochahontas II,” and composed music for many other movies for television and cable.

Lennie was commissioned to write a jazz suite for a concert which was a tribute to Clint Eastwood. It was performed by the Carnegie Hall Jazz Orchestra and conducted by him. In 2003, he had the honor of conducting the Boston Symphony Orchestra, performing the music of “Mystic River.” The following year he was asked by the BBC to play in, and conduct, their jazz orchestra in London. After returning home from England, he recorded with his octet “Live at the Lighthouse at Hermosa Beach.”

## 3

[illegible]

9

Fl. *mf* *rall.*

Ob. *mf* *mf*

B<sup>b</sup> Cls. 1 *mf* *mf*

2 *mf* *mf*

E<sup>b</sup> Alto Sx. *mf*

B<sup>b</sup> Tenor Sx. *mf*

Bsn. *mf*

Hn. (F) *mf* *rall.*

B<sup>b</sup> Tpts. 1 *mf* *mf*

2 *mf* *mf*

Trbs. 1 *mf* *mf*

2 *mf* *mf*

Bells 9 *mf* *rall.*

Perc. S. D. *mf*

Tri. *mf*

B. D. *mf*

Pno. (opt.) 9 *mf* *rall.*

Vlns. I *mf* *rall.*

II *mf* *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

15 *A tempo*

Fl. *f*

Ob. *f*

1 *f*

B<sup>b</sup> Cls. *f*

2 *f*

E<sup>b</sup> Alto Sx. *f*

B<sup>b</sup> Tenor Sx. *f*

Bssn. *f*

Hn. (F) *f*

1 *f*

B<sup>b</sup> Tpts. *f*

2 *f*

1 *f*

Trbs. *f*

2 *f*

15 *A tempo*

Bells *f*

Perc. S. D. Tri. B. D. *f*

15 *A tempo*

Pno. (opt.) *f*

15 *A tempo*

I *f*

Vlns. *f*

II *f*

Vla. *f*

Cello *f*

Bass *f*

Fl.

Ob.

1 B<sup>b</sup> Cls.

2

E<sup>b</sup> Alto Sx.

B<sup>b</sup> Tenor Sx.

Bssn.

Hn. (F)

1 B<sup>b</sup> Tpts.

2

1 Trbs.

2

Bells

Perc. S. D.  
Tri.  
B. D.

Pno. (opt.)

23

I Vlns.

II

Vla.

Cello

Bass

22 23 24 25 26 27 28

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[illegible]



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55 *A tempo*

Fl.

Ob.

1 B<sup>b</sup> Cls.

2

E<sup>b</sup> Alto Sx.

B<sup>b</sup> Tenor Sx.

Bssn.

Hn. (F)

1 B<sup>b</sup> Tpts.

2

1 Trbs.

2

Bells

Perc. S. D.  
Tri.  
B. D.

Pno. (opt.)

55 *A tempo*

I Vlns.

II

Vla.

Cello

Bass

55 *A tempo*

55 56 57 58 59 60 61 62

63 *rall.* *ff*

Fl.

Ob.

1 *ff*

B $\flat$  Cls.

2 *ff*

E $\flat$  Alto Sx.

B $\flat$  Tenor Sx.

Bssn. *ff*

Hn. (F) *rall.* *ff*

1 *ff*

B $\flat$  Tpts.

2 *ff*

1 *ff*

Trbs.

2 *ff*

Bells *rall.* *ff*

Perc. S. D. *ff*

Tri. *ff*

B. D. *ff*

63 *rall.* *ff*

Pno. (opt.) *ff*

63 *rall.* *ff*

I *ff*

Vlns.

II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

63 64 65 66 67 68 69 70