

MONTEREY HILLS

by
Lennie Niehaus

BMI

Complete String Orchestra Instrumentation

1 - Full Score
10 - Violin I
10 - Violin II
8 - Viola
8 - Cello
6 - Double Bass

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Monterey Hills

String Orchestra

About the Music - - -

A potpourri of musical material should pique the interest of the members of the orchestra as well as the audience. A sprightly introduction leads into the first section in m. 9. A playful melody is played by violins while the other strings play a pizzicato accompaniment. This starts in D major and at m. 17 it goes into the relative minor (B minor) with the low strings playing the melody, building up to the higher strings and working its way back to D major repeating the material from m. 9 through m. 16 with slight variations. M 33 changes key (to G minor), and in the same tempo a more dignified section is heard where notes are elongated to give the feeling of it being slower and less playful. M 51 returns to the playful material and a transitional section is heard from m. 59 through m. 66. At m. 67, a new feeling is introduced in 3/4 as opposed to 2/4 and 4/4 in the previous sections. M. 67 through m. 74 is a transitional section leading into a solo violin in C major accompanied by the other strings. A surprise section is then heard starting at m. 85 where eighth note triplets are used. It gives the feeling of water rippling in a stream and is a great change of pace from the previous material. The solo violin melody heard before is now played by tutti strings with fuller voicing and slightly louder at m. 107 (back to D major). There is a recapitulation back to the material starting in m. 9. This goes on until m. 161 where coda-like material is heard and containing accented quarter notes (full length) in m. 169 and finally a rallentando in m. 171 played with great deliberation.

Monterey Hills

Lennie Niehaus
(BMI)

Allegro Moderato $\text{♩} = 100$

Violin I

Violin II

Viola

Cello

Double Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

8

9

31 33 With Dignity

Vln. I

Vln. II

Vla.

Vc.

D.B.

div.

arco

melody

mf

37 41

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

f

mf

melody

43

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

ff

ff

ff

ff

ff

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

51

melody

mf

mf

mf

mf

f

f

f

f

56 *rall.* 59 *a tempo*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* non-div.

Vc. *ff*

D.B. *ff*

65 67 *With Feeling* ♩ = 69

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

D.B. *p* *f*

Monterey Hills

75 *a tempo*

73 *rall.* *p* *solo*

Vln. I

Vln. II

Vla.

Vc.

D.B.

80 1. 2. 85 *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

86

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp 3 3 3 3 3

mp 3 3 3 3 3

3 3 3 3 3

mp

91

Vln. I

Vln. II

Vla.

Vc.

D.B.

93 *a tempo*

rall. 3 3 3

rall. 3 3 3 3 3

rall. 3 3 3

rall. 3

f *div.*

f

f

f

f

97

1. 2. 103

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

105

107

Vln. I

Vln. II

Vla.

Vc.

D.B.

rall. div. non-div. //

rall. non-div. //

rall. //

rall. //

rall. //

f

f

f

f

f

pizz.

pizz.

pizz.

112

115

Vln. I

Vln. II

Vla.

Vc.

D.B.

div.

arco

mf

119

123

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

pizz.

f

pizz.

f

pizz.

f

126

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco melody

mf

div.

arco

mf

arco

mf

arco

mf

133

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

f

cresc.

f

cresc.

f

cresc.

f



139

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

cresc.

f

melody

mf

cresc.

f

cresc.

f

145

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

ff

mf

mf

mf

mf

mf

melody

mf

mf

mf

149



151

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

rall.

ff

157 *a tempo*

Vln. I

Vln. II

Vla.

Vc.

D.B.

div.

163

Vln. I

Vln. II

Vla.

Vc.

D.B.

169

Vln. I

Vln. II

Vla.

Vc.

D.B.

non-div.

rall. Deliberately



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."