

# Seventeen Mile Drive

by  
Lennie Niehaus  
(BMI)

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Complete String Orchestra Instrumentation

10 - Violin I  
10 - Violin II  
8 - Viola (opt. 3rd Violin)  
8 - Cello  
6 - Double Bass  
2 - Percussion (opt.)  
Triangle, Snare Drum, Bass Drum  
1 - Piano (opt.)

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## About the Music - - -

This composition is written in a large A-B-A song form. After a brief introduction, a spirited “tune” begins in m. 5 where the first violins play the melody. All bowings and dynamics are carefully marked (as they are throughout) and should be carefully observed. In m. 23 the lower strings are featured in two measure phrases followed by two measure phrases stated by the upper strings. In m. 31 through m. 43 the material from m. 1 through m. 22 is reiterated. This first section is in the key of G, and beginning at m. 61, the “B” section begins in the key of C, slower with expression. A poignant melody is played starting at m. 61 by the entire string section. At m. 73 the melody moves to the second violins and back to the first violins in A minor, at which point it should “sing out” with feeling although the dynamic stays soft. The melody from m. 61 is heard again at m. 83 but a little louder and with still more expression. A modulation takes us back to the key of G where the first section is heard once again. M. 149 is like a coda and should be played in a more spirited and deliberate manner. Optional parts are supplied for Violin III (same as Viola), Percussion and Piano.

## 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.”

# Seventeen Mile Drive

Lennie Niehaus

Con Spirito  $\text{♩} = 92$

5

The musical score is arranged for a full orchestra and piano. It features the following parts:

- Violin I
- Violin II
- Viola
- Cello
- Double Bass
- Triangle
- Snare Drum (S.D.)
- Bass Drum (B.D.) (Optional)
- Piano (Optional)

The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The music is in 2/4 time with a key signature of one sharp (F#). Dynamics include *f* (forte) and *ff* (fortissimo). A large watermark for TRN Music Publisher, Inc. is overlaid on the score, including the website <http://trnmusic.com>.

# Seventeen Mile Drive

4

23

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri  
SD  
BD

Piano

31

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri  
SD  
BD

Piano

Seventeen Mile Drive

33

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.  
Tri SD BD  
Piano

*f*

33

This block contains the musical score for measures 33 through 40. It features staves for Violin I, Violin II, Viola, Violoncello, Double Bass, Triangles/Small Drum/Bass Drum, and Piano. The score includes dynamic markings such as *f* and accents. A large red watermark is overlaid on the page.

41

43

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.  
Tri SD BD  
Piano

41

This block contains the musical score for measures 41 through 48. It features staves for Violin I, Violin II, Viola, Violoncello, Double Bass, Triangles/Small Drum/Bass Drum, and Piano. A measure number '43' is indicated in a box above the Violin I staff. The score includes dynamic markings and accents. A large red watermark is overlaid on the page.

# Seventeen Mile Drive

6

49

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri  
SD  
BD

Piano

57

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri  
SD  
BD

Piano

61 *Espressivo* ♩ = c.63-66

*mp*  
*Espressivo* ♩ = c.63-66

*mp*  
*Espressivo* ♩ = c.63-66

*mp*  
*Espressivo* ♩ = c.63-66

*mp*  
*Espressivo* ♩ = c.63-66

*mp*  
*Espressivo* ♩ = c.63-66

Triangle

Seventeen Mile Drive

65

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri  
SD  
BD

Piano

73

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri  
SD  
BD

Piano

melody

*p*

*p*

*p*

*p*

*p*

*p*

# Seventeen Mile Drive

8

81

85

*rall* *a tempo* *mf*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri  
SD  
BD

Piano

89

93

*rall* *a tempo* *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri  
SD  
BD

Piano



Seventeen Mile Drive

97

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri  
SD  
BD

Piano

105

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri  
SD  
BD

Piano

111

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Seventeen Mile Drive

10

119

113

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri  
SD  
BD

Piano

121

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri  
SD  
BD

Piano

Seventeen Mile Drive

131

129

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri SD BD

Piano

137

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri SD BD

Piano

# Seventeen Mile Drive

12

149

145

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri SD BD

Piano

*ff*

153

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tri SD BD

Piano

rall