

JAZZ LINES PUBLICATIONS

Presents

GET ME TO THE CHURCH ON TIME

RECORDED BY FRANK SINATRA

ARRANGED BY BILLY BYERS

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE
FROM THE ORIGINAL MANUSCRIPT

JLP-9097

LYRICS BY ALAN JAY LERNER

MUSIC BY FREDERICK LOEWE

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

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GET ME TO THE CHURCH ON TIME (1965)

Background:

Among the many arrangements that have been frequently requested by singers and enthusiasts, the music written for Frank Sinatra and the Count Basie Orchestra is high on the list. The arrangements were written during June and July of 1965 for a short tour that Sinatra and the Count (he was also called 'Splank,' [short for Splanky] and that is the name listed on these scores) were embarking on. Among the dates they played together were a Newport Jazz Festival appearance on July 4, 1965 and a fundraiser with Sammy Davis, Jr. and Dean Martin at the Kiel Opera House in St. Louis. It was during this tour that the band road-tested the many arrangements that were written. This collaboration culminated at a gig in Las Vegas, at the Sands Hotel in January of 1966. This appearance resulted in a double album of Sinatra and Basie, and an album of the Basie band alone that was released many years later. There were many arrangements written for the 1965 summer tour that were not performed and recorded at the famous Sands show. Some of the titles include: It's Easy to Remember; All the Way; Too Marvelous for Words; Call Me Irresponsible; A Foggy Day; Lover, Come Back to Me (previously published by Jazz Lines Publications); I'll Never Smile Again; In the Wee Small Hours of the Morning; and others.

It has always been assumed that since Quincy Jones conducted the Basie band during these performances that he was also the arranger. Jones was running Mercury Records in addition to conducting for Sinatra, so he needed some help. The man responsible for most of these arrangements is actually Billy Byers, trombonist/composer who not only wrote music under his own name, but assisted many of the top composers anonymously so that tight deadlines could be met. Whether it was an arrangement for a singer, music for a commercial, or orchestrations for a Broadway show or movie, Byers's scores were always written quickly in ink. He worked in New York and Los Angeles, and was frequently to be found writing music in France, where he was equally popular.

While it is an honor and a pleasure to prepare and release classic big band music, I am particularly proud of this series, and gratified that the proper legal channels have been cleared so that it can be issued. Sinatra is one of the pinnacles of popular music, and the settings written for him are no less than the best by the best. By making it available we are perpetuating the legacy of Frank Sinatra and the many musicians who worked with him.

Acknowledgements:

Thanks to an agreement with Frank Sinatra Enterprises, LLC, Jazz Lines Publications is proud to present legal publications of many of the arrangements written for 'The Chairman of the Board.' Brand new, definitive editions from the original parts have already appeared for the Frank Sinatra and Duke Ellington album (arrangements by Billy May), and more will be released in the future.

Jeffrey Sultanof and Rob DuBoff

- July 2011

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SCORE

① FAST SWING $\text{♩} = 250$

The score is written for a jazz ensemble. It begins with a vocal line that is mostly silent, indicated by a long horizontal line. The instrumental parts start with a dynamic marking of *mf*. The saxophone section (Alto, Tenor, Baritone) has a melodic line with slurs and accents. The brass section (Trumpets and Trombones) provides harmonic support with sustained notes and some accents. The piano part has a simple accompaniment with slurs. The bass line is a simple walking bass. The drum set part features a pattern of eighth notes and rests, with a dynamic marking of *mf* and a tempo marking of *(in hand)*. The score is divided into four measures, with measure numbers 2, 3, and 4 indicated at the bottom.

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Vox. -

A. Sax. 1 - *fp* - *f* *mf* *Cresc.*

A. Sax. 2 - *f* *mf* *Cresc.*

T. Sax. 1 - *f* *mf* *Cresc.*

T. Sax. 2 - *f* *mf* *Cresc.*

B. Sax. - *f* *fp*

Trpt. 1 - *fp* - *f* *fp*

Trpt. 2 - *fp* - *f* *fp*

Trpt. 3 - *f* *fp*

Trpt. 4 - *f* *fp*

Tbn. 1 - *f* *fp*

Tbn. 2 - *f* *fp*

Tbn. 3 - *f* *fp*

Tbn. 4 - *f* *fp*

Gtr. - *F13^(#11)*

Pno. - *F13^(#11)*

Bs. - *F13^(#11)*

D. S. - (PLAY TIME)

5 6 7 8

2 OPT. VAMP UNTIL READY

Vox.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

GTE.

PNO.

BS.

D. S.

9 ff 10 p 11 12