

Presents

JAZZ LINES PUBLICATIONS

LOVE FOR SALE

RECORDED BY ANITA O'DAY, ARRANGED BY BILLY MAY

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9271

WORDS AND MUSIC BY COLE PORTER

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THE JAZZ LINES FOUNDATION INC.

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ANITA O'DAY SERIES

LOVE FOR SALE (1959)

Background:

Anita O'Day distinguished herself from her contemporaries by possessing an unusual rhythmic approach to her vocals. Born in 1919, her first major popular success came as the singer for Gene Krupa's big band in 1941, with whom she recorded the hit record *Let Me Off Uptown* featuring jazz trumpet great Roy Eldridge. After Krupa's band broke up, she sang with Woody Herman and Stan Kenton before embarking on a solo career with her first album *Anita O'Day Sings Jazz* in 1951. Struggles with drug addiction plagued her career for most of the 1950s and 1960s, and she largely retired from performing and recording by the 1970s, but by the time of her death in 2006 she left behind a legacy of some of the finest documented jazz vocal performances of all time.

The Music:

Anita O'Day teamed up with arranger supreme Billy May for two albums in the late 1950s, each dedicated to the music of a composer from the Great American Songbook. This arrangement of *Love for Sale*, appropriately enough, came from the 1959 sessions that eventually became *Anita O'Day Swings Cole Porter with Billy May*.

Notes to the Conductor:

The arrangement begins at a brisk pace with a churning Latin groove. The plunger-wielding trombones offer up the first line of horn accompaniment under the vocals at measure 5, alternating back and forth between open and closed in a slightly non-traditional way. Notice how May alters the harmony during this part (and other A sections throughout the arrangement) in order to produce a more major-key sound. Due to the tempo and groove, most of the backgrounds during the first statement of the melody are more rhythmic in nature, and rarely do they become too lengthy or complex, minus a few quick sax lines around measure 23.

The full horn section finally comes together at measure 51 for a fanfare that signals a significant change four measures later - the key switches from Eb minor to G minor, and the groove shifts from Latin to straight ahead swing. The backgrounds, too, become a little more linear and less syncopated. The intensity during this part should also ramp up a notch as well, although the more range-intense trumpet parts should help make this a natural transition.

Just as things seem to be ramping up for an all-out climax, there is an implied drop to half-time at measure 83 that creates a wonderfully thrilling sensation that things are about to collapse in on themselves. A key change back to the original Eb minor and a shift back to a Latin groove at measure 91 prevent this collapse from happening, however. A slightly bebop-y trumpet line sets up an actual drop to half-time for the grand finale at measure 106, concluding with an ominous trumpet fanfare and somewhat nervous sounding chord that is wrapped up with a screaming brass rip and rhythm section thud.

This publication has been prepared from the set of parts used during the recording session and Billy May's original pencil score - this is not a transcription.

Dylan Canterbury

- January 2019



Handwritten musical score for "Love for Sale" by Billy May, dated 1959. The score is written on a single page of aged paper and includes staves for various instruments and a conductor. The title "LOVE FOR SALE" is written at the top center in pencil. The score is divided into four measures labeled A, B, C, and D, with a double bar line after measure D. A red line runs vertically through the score, separating the first four measures from the last four measures. The instruments listed on the left side are: Conductor, 1st Alto, 2nd Alto, 1st Tenor, 2nd Tenor, Baritone, 1, 2, 3, 4 Trumpets, 1, 2, 3, 4 Trombones, Guitar, Piano, Bass, and Drums. The score contains various musical notations, including notes, rests, and dynamic markings. There are several handwritten annotations in blue and red ink, including a large blue "X" over the conductor's staff and a blue "X" over the first tenor's staff. The score is written in pencil and shows signs of being a working draft.

Here is the first page of Billy May's original 1959 pencil score for *Love for Sale*.

2 TROMBONE

"LOVE FOR SALE"

Plumber's ME

Handwritten musical score for Trombone 2, measures 1-56. The score is written on ten staves. The first four staves (measures 1-8) show a simple harmonic progression with notes on a single line. The fifth staff (measures 9-14) features a more complex rhythmic pattern with eighth and sixteenth notes. The sixth staff (measures 15-32) continues with a similar rhythmic pattern. The seventh staff (measures 33-40) shows a change in rhythm with quarter notes. The eighth staff (measures 41-48) returns to a simple harmonic progression. The ninth and tenth staves (measures 49-56) conclude the section with a final harmonic progression. Red handwritten annotations include measure numbers (1-56) and circled notes.

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HOLLYWOOD

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2-TBN

Handwritten musical score for Trombone 2, measures 57-108. The score is written on ten staves. The first staff (measures 57-60) shows a complex rhythmic pattern with eighth and sixteenth notes. The second staff (measures 61-64) continues with a similar rhythmic pattern. The third and fourth staves (measures 65-68) show a change in rhythm with quarter notes. The fifth staff (measures 69-72) returns to a simple harmonic progression. The sixth staff (measures 73-76) features a more complex rhythmic pattern with eighth and sixteenth notes. The seventh staff (measures 77-80) continues with a similar rhythmic pattern. The eighth staff (measures 81-84) shows a change in rhythm with quarter notes. The ninth and tenth staves (measures 85-88) return to a simple harmonic progression. Red handwritten annotations include measure numbers (57-108) and circled notes.

CLYDE BALSLEY MUSIC PREPARATION INC.
HOLLYWOOD

Local 47 AFM

Here is the original trombone 2 part as used during the 1959 recording session.

LOVE FOR SALE

RECORDED BY ANITA O'DAY

SCORE

WORDS AND MUSIC BY COLE PORTER

ARRANGED BY BILLY MAY

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT LATIN ♩ = 200

Vocal

Woodwind 1: Alto Sax.

Woodwind 2: Alto Sax.

Woodwind 3: Tenor Sax.

Woodwind 4: Tenor Sax.

Woodwind 5: Baritone Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Guitar

Piano

Acoustic Bass

Drum Set

Cup Mute

Tightly Closed Plunger

mp

mf

(Open)

$A^b_{ma}7$ $B^b_{mi}7$ $A^b_{ma}7$ $B^b_{mi}7$ G^b6

ride bell cross-stick

mp

sim.

(4)

5

Vox. Love _____ for sale _____ ap - pe - tiz - ing young love for sale _____
Who _____ will buy? _____ Who would like to sam - ple my sup - ply? _____

Tbn. 1 *mp* *mf* *mf*

Tbn. 2 *mp* *mf* *mf*

Tbn. 3 *mp* *mf* *mf*

Bs. Tbn. *mp* *mf* *mp* *mf*

Gtr. $A^{\flat}ma7$ $B^{\flat}mi7$ $A^{\flat}ma7$ $B^{\flat}mi7$ $G^{\flat 6}$ $A^{\flat}ma7$ $B^{\flat}mi7$ $A^{\flat}ma7$ $B^{\flat}mi7$ $G^{\flat 6}$

Pno. $A^{\flat}ma7$ $B^{\flat}mi7$ $A^{\flat}ma7$ $B^{\flat}mi7$ $G^{\flat 6}$ $A^{\flat}ma7$ $B^{\flat}mi7$ $A^{\flat}ma7$ $B^{\flat}mi7$ $G^{\flat 6}$

Bs. $A^{\flat}ma7$ $B^{\flat}mi7$ $A^{\flat}ma7$ $B^{\flat}mi7$ $G^{\flat 6}$ $A^{\flat}ma7$ $B^{\flat}mi7$ $A^{\flat}ma7$ $B^{\flat}mi7$ $G^{\flat 6}$

D. S. *sim.* (4) (8)

5 6 7 8 9 10 11 12

Vox. Love that's fresh and still un-spoiled, love that's on - ly slight - ly soiled, }
 Who's pre - pared to pay the price for a trip to par - a - dise? } love _____ for sale. _____ sale. _____

Ww. 1 (A. Sax.) *mf* *mf*

Ww. 2 (A. Sax.) *mf* *mf*

Ww. 3 (T. Sax.) *mf* *mf*

Ww. 4 (T. Sax.) *mf* *mf*

Ww. 5 (B. Sax.) *mf* *mf*

Tbn. 1 Open

Tbn. 2 Open

Tbn. 3 Open

Bs. Tbn. Open

Gtr. $A^{\flat 6}$ $D^{\flat 9}$ $G^{\flat 13}$ $B7$ $B7^{(9)}$ $Fm7$ $B^{\flat 7}(\frac{9}{13})$ $E^{\flat}m(m7)$ $E^{\flat 7(9)}$ $E^{\flat}m^{\flat 9}$

Pno. $A^{\flat 6}$ $D^{\flat 9}$ $G^{\flat 13}$ $B7$ $B7^{(9)}$ $Fm7$ $B^{\flat 7}(\frac{9}{13})$ $E^{\flat}m(m7)$ $E^{\flat 7(9)}$ $E^{\flat}m^{\flat 9}$

Bs. $A^{\flat 6}$ $D^{\flat 9}$ $G^{\flat 13}$ $B7$ $B7^{(9)}$ $Fm7$ $B^{\flat 7}(\frac{9}{13})$ $E^{\flat}m(m7)$ $E^{\flat 7(9)}$ $E^{\flat}m^{\flat 9}$

D. S. (12) (16) (32)

13 14 15 16 17 18 19 20 21 22