

JAZZ LINES PUBLICATIONS

Presents

THE LADY IS A TRAMP

PERFORMED BY FRANK SINATRA

ARRANGED BY BILLY BYERS

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-9513

WORDS BY LORENZ HART

MUSIC BY RICHARD RODGERS

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THE JAZZ LINES FOUNDATION INC.
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THE LADY IS A TRAMP (1974)

Background:

Francis Albert Sinatra was one of the greatest figures in the history of American entertainment and pop culture. Born December 12, 1915, in Hoboken, New Jersey, he developed an early interest in music, becoming proficient as a singer and arranging for bands by his teens. He soon dropped out of high school to pursue a career in music. Following the exposure resulting from a successful appearance on the then-popular Major Bowes Amateur Hour radio show, he came to the attention of Harry James, who hired him to front his big band. While he gained experience and released his first records with James, they did not sell well and he soon grew frustrated with the James band and left to join Tommy Dorsey, with whom he had his first huge successes. Seeing his popularity begin to skyrocket, Sinatra soon felt the need to become a solo artist, and left Dorsey, taking arranger Axel Stordahl with him; this would be the first of several very close relationships Sinatra would enjoy with arrangers over the years.

During the World War II era, he became a sensation, earning the nickname “The Voice” and gaining a following of young women that would presage the later crazes for Elvis and the Beatles. By 1946 he was topping the charts, selling millions of records, and also receiving serious acclaim for the quality and depth of his work. Tastes change however, and by the late 1940s he was suffering a significant decline in popularity. Exacerbated by the death of his publicist George Evans and the breakup of his marriage as the 1950s began, it was hard for many to believe how far Sinatra had sunk, but it would have been truly impossible to envision the future heights he would reach. By late 1951 his performances were often poorly attended, and Columbia, the label on which he became a superstar, dropped him.

Sinatra was also a successful actor, and he believed a part in the film *From Here to Eternity* would begin a career revival; it did, and remarkably so. The 1953 film was hugely popular and Sinatra won an Oscar for best supporting actor. He had also signed with Capitol Records, and began what was to be the most significant collaboration of his career with arranger Nelson Riddle. After the legendary first session, which included “I’ve Got the World on a String,” Sinatra was shocked at how well Riddle seemed to understand his abilities, ideas, and aspirations. Riddle knew how to treat dynamics beautifully, and how to craft an arrangement in order to allow the singer to clearly be the star while at the same time giving him rich, creative backing. They recorded a series of albums, including *In the Wee Small Hours*, *Songs For Swingin’ Lovers*, and *A Swingin’ Affair*, that both defined the genre and turned Sinatra into a massive superstar.

As the 1960s dawned, desiring more creative power and independence, Sinatra formed Reprise Records, which became another huge success for him, signing many other successful artists as well as being his recording home. He began working with other arrangers, hiring Don Costa, who had a great mind for commercial success in various genres. He also worked with the Count Basie Orchestra and Quincy Jones during this period, their greatest success and notoriety coming from the Rat Pack era appearances at the Sands Hotel in Las Vegas. During the rest of the sixties, Sinatra memorably recorded with Antonio Carlos Jobim and Duke Ellington, and he continued to be an eminent presence around the world, recording and touring for the next thirty years, while receiving endless honors and accolades.

While he became one of the most famous musicians in history, and certainly had a well-publicized and colorful personal life, much is not widely known about this brilliant and complex man. He never had formal music training, but was blessed with an incredible ear and innate musical understanding which often surprised musicians he worked with. His voice was incredibly powerful, his diction precise, and perhaps no popular singer has had a more unique gift for interpreting lyrics. Classical musicians marveled at his skills, and even his conducting ability surprised those who worked with him. His combination of rare musical gifts and perfectionism, as well as his insistence on working with the best writers and arrangers, fused to create an unmatched catalog of definitive versions of many of America’s greatest standards.

Sinatra had a temper, which he showed often to the world, and he could be profane, bullying, and gruff. But he also most definitely had a very serious different side as well. He was known for treating collaborators and musicians well, and was generous to a fault. Perhaps less-known is his tremendous charitable streak. Sinatra contributed generously, gave many benefit concerts, and often very quietly donated money to many causes. He was also politically active for his entire life, at first with the Democrats, and after the famous rift with JFK, the GOP. One of the most admirable parts of his character was his lifelong battle against racism. Growing up in a time and place where Italian-Americans were often heavily discriminated against, he quickly developed a visceral hatred for racism. He performed with African-American musicians during his entire career, he worshiped Billie Holiday and said that Ella Fitzgerald was the only singer he feared, and in a time when Las Vegas was much like the Jim Crow South, he fought for the rights of his close friends Sammy Davis Jr. and Count Basie and others.

Frank Sinatra passed away with his wife at his side in Los Angeles on May 14, 1998, at the age of 82. The outpouring of grief, respect, and tributes was tremendous for a figure whose only rivals among 20th century western musicians were Bing Crosby, Elvis Presley, and the Beatles. The 100th anniversary of his birth in 2015 saw countless concert tributes as well as documentaries and major new books. This is a man whose music will be listened to as long as the world continues to turn. The voice of Sinatra in his prime is peerless-powerful and comforting, historic and vibrant; he had the rare ability to make a newly-written song instantly his own, and to breathe new life into decades-old standards while creating their definitive expressions. Jazz Lines Publications is very proud to publish dozens of his best and most important original arrangements written by Nelson Riddle, Billy May, Neal Hefti, Quincy Jones, Billy Byers, and Don Costa.

The Music:

Billy Byers' arrangement of *The Lady Is a Tramp* became a staple of Frank Sinatra's live performances, and it's not hard to see why. The chart does a masterful job of packing in a surprising amount of content for the band while managing to never step over the vocal melody at any time. This arrangement was most likely written in the early summer of 1974 for Sinatra's upcoming tour with the Woody Herman Band. The first known performance of the arrangement was on September 12, 1974 at Caesar's Palace in Las Vegas. The chart was famously performed by Sinatra for the ABC Television broadcast *Sinatra: The Main Event* (Madison Square Garden, October 13, 1974) and remained in his touring book for the rest of his performing career.

To the Conductor:

A bright and brassy four bar introduction sets the tone for Sinatra's entrance. The arrangement doesn't ever feature a shout chorus, but rather lets the vocals handle two repetitions of the melody, possibly due to the song's unusually long form. The first time through, the rhythm section tips along in a steady two-beat feel, while the horn figures are generally fairly simple and riff-based. The urgency picks up slightly at measure 37 when the rhythm section briefly shifts to a walking feel, but returns to the two-beat for the final A section.

During this final A, the ensemble tension starts to build until eventually hitting an early climax for the second chorus at measure 53, which sees the key bump up a half step. This second chorus sees the complexity in the backgrounds ramp up quite a bit, as the horn figures begin to more actively engage Sinatra's vocals. After some recycled backgrounds for the bridge, the grand finale commences at measure 93, with Sinatra tagging the melody's final phrase as the band continues to dig in harder. A descending sax figure over a surprise minor chord sets up the conclusion - a single hard unison hit across the band.

For performance purposes, there are a couple of things your ensemble could do that Sinatra himself did on a regular basis. First, this arrangement can be turned into a "walk-up" by vamping the first four measures until your vocalist is ready. Second, once your ensemble finishes their initial read-through, you may choose to start at the vocal pickups into measure 85 as a reprise. Both of these options were indicated in the original set of parts by penciled-in markings, and can ultimately be considered optional. In addition, Byers included parts for 2 horns in F, strings, and vibraphone to make this chart adaptable in a variety of configurations. These parts are optional; however, the horns in F are cued in trumpets 3 and 4.

This publication was based on the original set of parts from Frank Sinatra's library - this is not a transcription.

Acknowledgements:

Thanks to an agreement with Frank Sinatra Enterprises, LLC, many of the classic arrangements written for Sinatra will be available from Jazz Lines Publications. As music fans who were greatly influenced by these magnificent arrangements, it is a great honor and thrill to work on these using the original manuscripts.

Doug DuBoff and Rob DuBoff

- January 2023

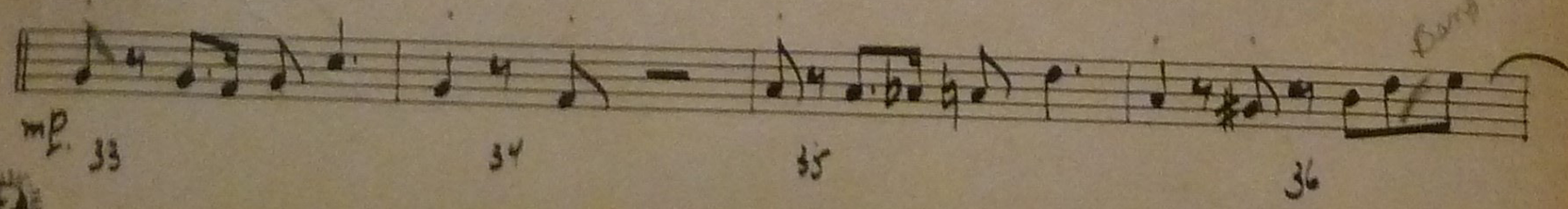
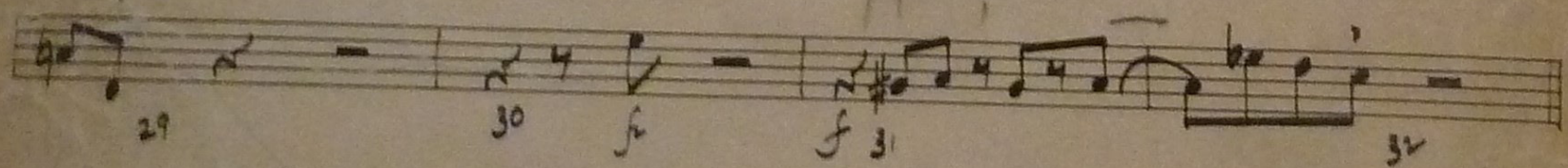
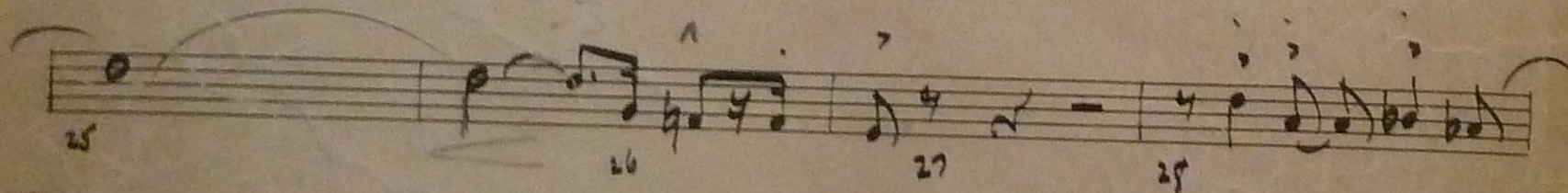
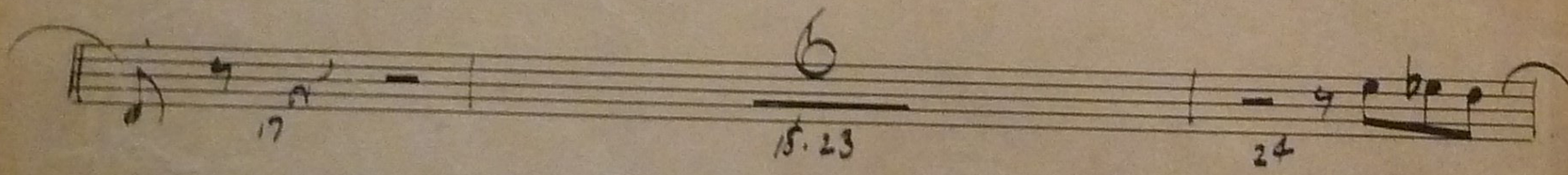
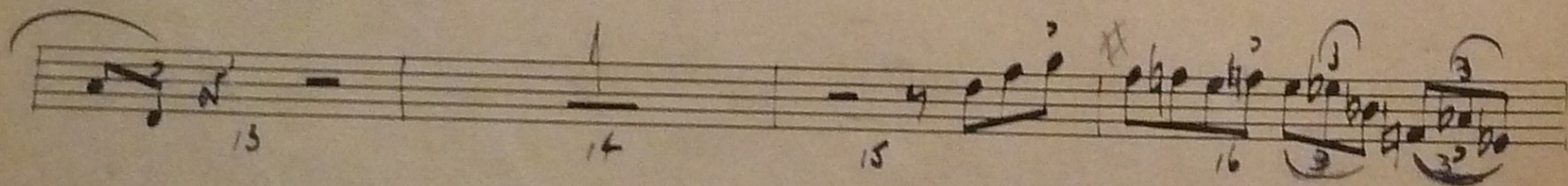
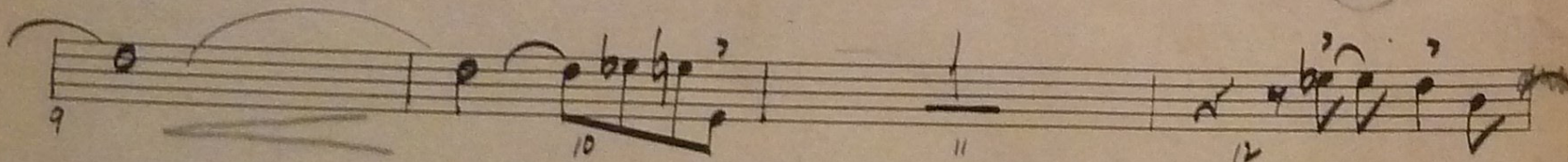
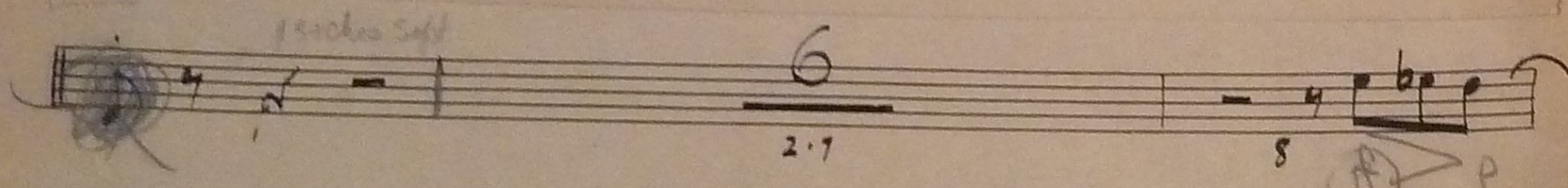
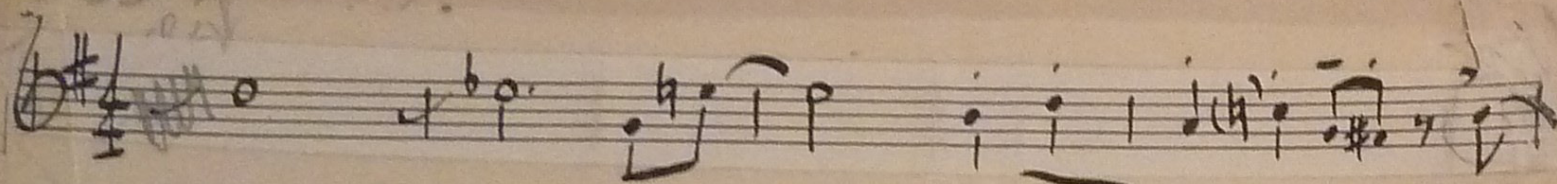
2. ALTO SAX

FRANK SINATRA

Handwritten: B
O Bu = Leo G

THE LADY IS A TRAMP

Handwritten: 60
DB 100 34



Above is the alto saxophone 2 part from Frank Sinatra's library.

THE LADY IS A TRAMP

RECORDED BY FRANK SINATRA

WORDS BY LORENZ HART, MUSIC BY RICHARD RODGERS

ARRANGED BY BILLY BYERS

PREPARED FOR PUBLICATION BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

SCORE

MEDIUM SWING ♩ = 150

The score is arranged for a full jazz ensemble. The vocal line is at the top, followed by five woodwind parts (Alto Sax, Tenor Sax, and Baritone Sax), four trumpet parts, four trombone parts (including Bass Trombone), and Horns in F (2). The string section includes Violin I, Violin II, Viola, and Cello. The rhythm section consists of Guitar, Piano, Bass, and Drum Set. The score is in 4/4 time with a tempo of 150 beats per minute. The key signature has one sharp (F#). The guitar and piano parts include chord diagrams for various chords: B^b6/F, G^b9(♯11)/F, C_m7/F, E_m7(♯5), A7(♯2), D_m7, G7(♯2), G^b9, and F13(♯9). The piano part includes a 'unis.' marking. The drum set part features a swing feel with a snare drum and cymbal pattern.

5

Vox. *She gets too hun - gry for din - ner at eight. She likes the thea - tre but ne - ver comes late.*

Ww. 1 (A. Sx.) *mp*

Ww. 2 (A. Sx.) *mp*

Ww. 3 (T. Sx.) *mp*

Ww. 4 (T. Sx.) *mp*

Ww. 5 (B. Sx.) *mp*

To Plunger

Tpt. 1 *To Plunger*

Tpt. 2 *To Plunger*

Tpt. 3 *To Plunger*

Tpt. 4 *To Plunger*

Gtr. *mp*

B^b6 Dm7 D^bm7 D^bm6 Cm7 F9 B^b6 Dm7 D^bm7 D^bm6 Cm7 F7 G^o7 F13(b9)

Pno. *mp*

B^b6 Dm7 D^bm7 D^bm6 Cm7 F9 B^b6 Dm7 D^bm7 D^bm6 Cm7 F7 G^o7 F13(b9)

Bs. *mp*

B^b6 Dm7 D^bm7 D^bm6 Cm7 F9 B^b6 Dm7 D^bm7 D^bm6 Cm7 F7 G^o7 F13(b9)

Vib. *mp*

Hi-Hat

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

5 6 7 8 9 10 11 12