

*Presents*

JAZZ LINES PUBLICATIONS

**LEARNIN' THE BLUES**

RECORDED BY FRANK SINATRA

ARRANGED BY NELSON RIDDLE

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

**FULL SCORE**

JLP-9542

WORDS AND MUSIC BY DOLORES "VICKY" SILVERS

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# FRANK SINATRA SERIES

## LEARNIN' THE BLUES (1955)

### **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:**

Released in 1955, Frank Sinatra's performance of *Learnin' the Blues* proved to be yet another hit in his lengthy string of popular successes, even becoming the most played song on the radio for a brief time. With Nelson Riddle's arrangement providing ideal accompaniment, it's honestly not hard to see why this would be the case.

### **Notes to the Conductor:**

Things begin with the trombones performing a unison riff based off of the melody's A section. The dynamics and harmonies in the saxophones and rhythm section both gradually dwindle as the introduction goes on, with three trumpet players each getting brief solo interjections over top of the ensemble. Your trumpeters should not be afraid to inject their own unique musical personalities into these solo spurts.

Upon Sinatra's entrance at measure 9, Riddle's chart largely becomes a simple riff based accompaniment, even dipping into the Billy May bag of tricks for a moment with the tenor sax serving as lead voice of the woodwind section. With a few exceptions (such as measure 39-40 and 47-48), the volume level should be kept fairly low.

The closest this arrangement gets to having a shout chorus occurs at measure 63, where the trumpets play a blasting unison line over a harmonically descending progression for four bars. Sinatra re-enters with the melody's bridge at measure 67 with some slightly different backgrounds before the ensemble rapidly builds in volume, leading into a key change at measure 75. The backgrounds here are largely recycled from before until the arrangement's closing few bars, where a simple but highly effective rhythmic riff sets up the slightly sour final chord.

This arrangement is for jazz big band featuring male vocalist. In addition to the standard big band instrumentation, there is a vibraphone part that is essentially optional.

This is not a transcription - it has been prepared from the original set of parts from Frank Sinatra's library.

### **Doug DuBoff and Dylan Canterbury**

- April 2018

4. TRUMPET

5253

LEARNIN' THE BLUES



Musical score for Trumpet 4, measures 1-62. Includes handwritten annotations: **HARMON** (measures 25-26), **6** (measures 33-35), **(OPEN)** (measure 43), **2 (STAND)** (measures 44-45), **(OUT)** (measure 47), **7 6 (STAND)** (measures 48-54), and **1** (measure 60).

Musical score for Trumpet 4, measures 63-92. Includes handwritten annotations: **8** (measure 63), **4 (in stand)** (measures 67-70), **11** (measure 71), **2** (measures 75-76), **(HARMON)** (measure 77), **(OPEN)** (measure 78), **2 (IN STAND)** (measures 79-80), **2** (measure 81), **82** (measure 82), **83** (measure 83), **84** (measure 84), **85** (measure 85), **86** (measure 86), **87** (measure 87), **88** (measure 88), **89** (measure 89), **90** (measure 90), **91** (measure 91), and **92** (measure 92).

Here is the trumpet 4 part for Learnin' the Blues from Sinatra's library (played by Conte Candoli). Candoli always marked his parts with an exaggerated silhouette of his nose.



# LEARNIN' THE BLUES

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## SCORE

WORDS AND MUSIC BY DOLORES "VICKY" SILVERS

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MEDIUM SWING  $\text{♩} = 120$   $\text{①}$

Vocal

Woodwind 1: Alto Sax. *mf* *dim.* *mp* *solo* *mf*

Woodwind 2: Alto Sax. *mf* *dim.* *mp* *solo* *mf*

Woodwind 3: Tenor Sax. *mf* *dim.* *mp* *solo* *mf*

Woodwind 4: Tenor Sax. *mf* *dim.* *mp* *solo* *mf*

Woodwind 5: Baritone Sax. *mf* *dim.* *mp* *solo* *mf*

Trumpet 1 (Open) *f* *dim.* *mp* *solo* *mf*

Trumpet 2 (Harmon Mute) *f* *dim.* *mp* *solo* *mf*

Trumpet 3 (Plunger w/ Pixie Mute) *f* *dim.* *mp* *solo* *mf*

Trumpet 4 (Harmon Mute) *f* *dim.* *mp* *solo* *mf*

Trombone 1 *f* *dim.* *mp* *p*

Trombone 2 *f* *dim.* *mp* *p*

Trombone 3 *f* *dim.* *mp* *p*

Bass Trombone *f* *dim.* *mp* *p*

Guitar *Bm7* *E9sus* *dim.* *A7* *E7(b9)* *Dm9* *A7* *A7(b9)* *G9(11)* *F#9(11)* *F9(9b5)* *E13*

Piano *Bm7* *E9sus* *dim.* *A7* *E7(b9)* *Dm9* *A7* *A7(b9)* *G9(11)* *F#9(11)* *F9(9b5)* *E13*

Acoustic Bass *Bm7* *E9sus* *dim.* *A7* *E7(b9)* *Dm9* *A7* *A7(b9)* *G9(11)* *F#9(11)* *F9(9b5)* *E13*

Vibraphone

Drum Set Backbeat *mf* *dim.* *mp* *p*

1 2 3 4 5 6 7 8

9

Vox. *emp - ty, the dance floor's de - sert - ed. You play the same love song, it's the tenth time you've heard it. That's the be -*

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

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

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

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

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

Tpt. 3 *To Harmon Mute*

Gr. *mp*  $Bm7$   $E^9sus$   $E7$   $A6$   $E^9sus$   $A6$   $B^b7$   $Bm7$   $E^9sus$   $E7$   $A\%$   $A^{13}$

Pno. *mp*  $Bm7$   $E^9sus$   $E7$   $A6$   $E^9sus$   $A6$   $B^b7$   $Bm7$   $E^9sus$   $E7$   $A\%$   $A^{13}$

Bs. *mp*  $Bm7$   $E^9sus$   $E7$   $A6$   $E^9sus$   $A6$   $B^b7$   $Bm7$   $E^9sus$   $E7$   $A\%$   $A^{13}$

Vib. *mp*

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

9 10 11 12 13 14 15 16

# LEARNIN' THE BLUES

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17

Vox. *gin - ning, just one of the clues. You've had your first les - son in learn - in' the blues. The cig - a - rettes*

Ww. 1 (A. Sax.)  
 Ww. 2 (A. Sax.)  
 Ww. 3 (T. Sax.)  
 Ww. 4 (T. Sax.)  
 Ww. 5 (B. Sax.) (w/ tbns)

Tbn. 1 *mp*  
 Tbn. 2 *mp*  
 Tbn. 3 *mp*  
 B. Tbn. *mp*

Gtr. *D<sup>9</sup> Dm<sup>7</sup> G<sup>9</sup> G<sup>9</sup>sus A<sup>6</sup> F<sup>♯</sup>m<sup>7</sup> Bm<sup>7</sup> E<sup>9</sup>sus D<sup>13</sup> A<sup>6</sup> E<sup>9</sup>sus A<sup>6</sup>*

Pno. *D<sup>9</sup> Dm<sup>7</sup> G<sup>9</sup> G<sup>9</sup>sus A<sup>6</sup> F<sup>♯</sup>m<sup>7</sup> Bm<sup>7</sup> E<sup>9</sup>sus D<sup>13</sup> A<sup>6</sup> E<sup>9</sup>sus A<sup>6</sup>*

Bs. *D<sup>9</sup> Dm<sup>7</sup> G<sup>9</sup> G<sup>9</sup>sus A<sup>6</sup> F<sup>♯</sup>m<sup>7</sup> Bm<sup>7</sup> E<sup>9</sup>sus D<sup>13</sup> A<sup>6</sup> E<sup>9</sup>sus A<sup>6</sup>*

Vib. *mp*

D. S. (4) (6)