

Presents

JAZZ LINES PUBLICATIONS

SANTA CLAUS IS COMING TO TOWN

RECORDED BY FRANK SINATRA

ARRANGED BY GEORGE SIRAVO

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-9837

MUSIC AND LYRICS BY J. FRED COOTS AND HAVEN GILLESPIE

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

FRANK SINATRA SERIES

SANTA CLAUS IS COMING TO TOWN (1948)

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:

Even the Chairman of the Board himself couldn't avoid getting in the Christmas spirit every now and then. Frank Sinatra's take on *Santa Claus Is Coming to Town* comes from his 1948 album *Christmas Songs by Sinatra*, accompanied by a playfully swinging band arranged by George Siravo that will surely get both your musicians and the crowd in a festive mood. It is widely known that from 1943 to 1953 Axel Stordahl was Sinatra's conductor and arranger. However, what hasn't been widely understood is the extent to which he had assistance in the creation of arrangements. The concept of 'ghost writing' was commonplace at the time. The radio networks and television and movie studios had composers and arrangers on staff whose job it was to produce everything from film scores to incidental background music for announcer-read commercials. These on-staff arrangers were also available to help fill out a program of music needed for an upcoming performance. It's no secret that as Sinatra became a major star in the 1940s he was performing on a near-daily basis. Due to the number of live dates Sinatra was involved in (concerts, radio, or television) it would have been very difficult for Stordahl to arrange new material to meet the demand. Hence, several 'ghost writers' were employed by the Sinatra organization to help quickly produce arrangements of popular songs of the day. Some of the people who contributed arrangements were Billy May, Bill Bunt, Neal Hefti, Earle Hagen, John Hicks, Lowell Martin, and George Siravo. In fact, there are at least two instances of arrangements that were begun by one arranger and finished by another. The two such arrangements are *Don't Fence Me In* (Lowell Martin and Billy May) and *The Brooklyn Bridge* (Bill Bunt and Axel Stordahl). Until now it was widely believed that Stordahl had written most if not all of these arrangements. Now, due to the availability of materials from Sinatra's library, we are able to determine the actual arrangers of this historic music.

Notes to the Conductor:

A brief but ear-catching introduction sets the tone for Sinatra's entrance with the melody at measure 5. Siravo's backgrounds tend to be at least a bit reminiscent of the Basie band while still maintaining that classic 1940s Hollywood feel to them, especially whenever the entire band is playing together. Most importantly, there should be a relaxed sense of swing to the entire group's performance while supporting the vocalist. A key change at measure 37 gives a brief bit of time for the band to shine, but they certainly take advantage of it. The eight bar shout chorus stays fairly close to the melody while putting in enough rhythmic and harmonic twists to keep things unique, in particular the dissonant honks in measures 43 and 44. A brief tenor saxophone solo and a muted brass interlude give way to Sinatra coming back in for a melody re-statement at measure 55. The backgrounds during this chorus should dig in a bit harder than earlier, especially the swift ascending trumpet line in measures 69 and 70. The melody (and arrangement as a whole) ends on a surprisingly dissonant note, with a pyramid effect employed to create a crunchy wall of sound before resolving for the final chord.

Acknowledgements:

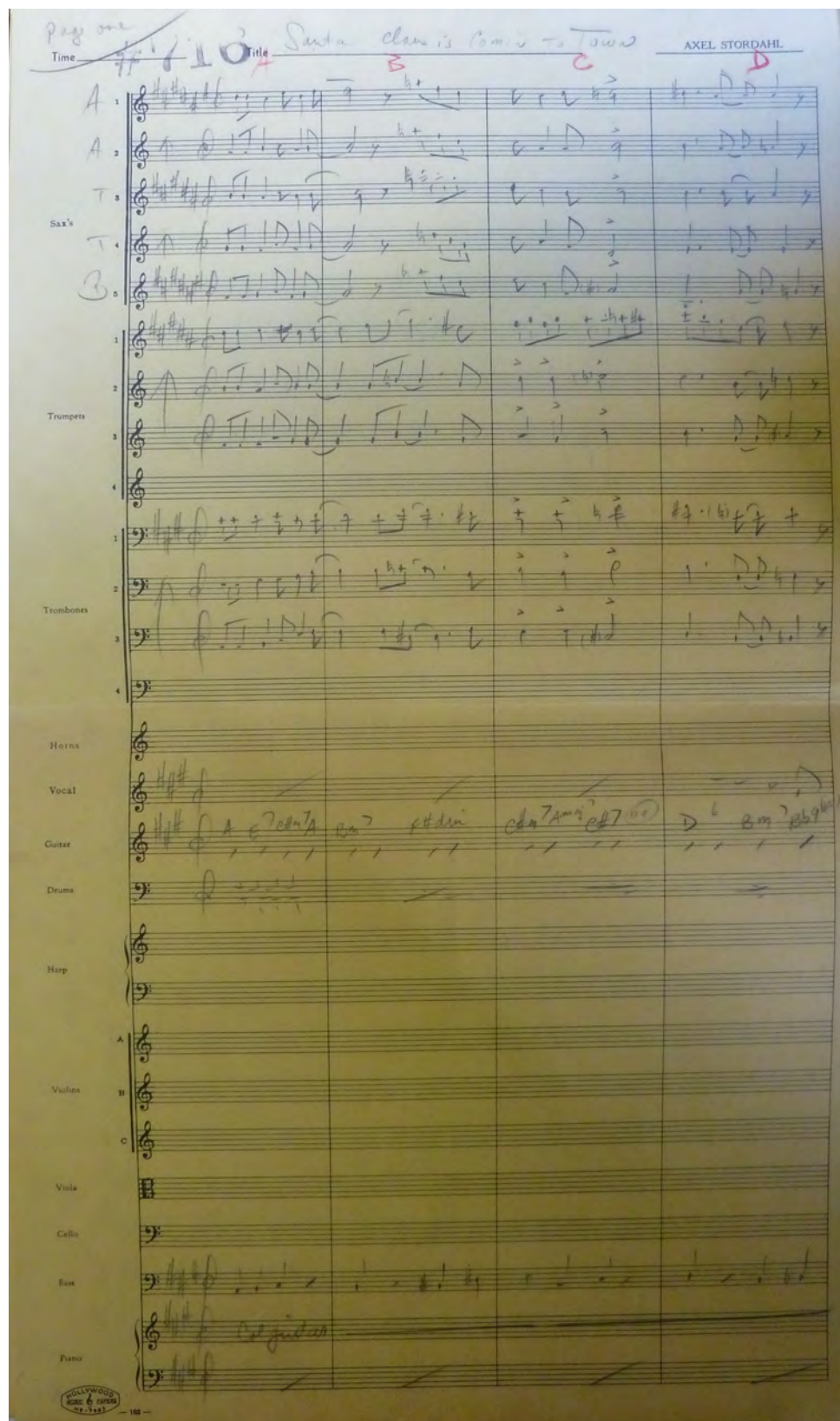
Thanks to an agreement with Frank Sinatra Enterprises, LLC, The Jazz Lines Foundation Inc. is proud to present legal publications of many of the arrangements written for 'The Chairman of the Board.'

Doug DuBoff, Rob DuBoff, and Dylan Canterbury

- May 2019

Here is the first page of the score for *Santa Claus Is Coming to Town*. Even though this score was written on Axel Stordahl's paper, it was actually arranged by George Siravo. Siravo was a frequent 'ghost writer' for Sinatra during the 1940s and early 1950s.

Handwritten musical score for *Santa Claus Is Coming to Town*. The score is written on a page of music paper with the title and composer's name, AXEL STORDAHL, at the top. The score includes staves for various instruments and a vocal line. The instruments listed on the left are: A 1, A 2, Sax's (Saxophones 3, 4, 5), Trumpets (1, 2, 3, 4), Trombones (1, 2, 3, 4), Horns, Vocal, Guitar, Drums, Harp, Violins (A, B, C), Viola, Cello, Bass, and Piano. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The music is arranged in a standard orchestral format. The vocal line includes lyrics: "Santa Claus is coming to town, Santa Claus is coming to town, he's bringing you a bag full of toys, he's bringing you a bag full of toys." The score is marked with various performance instructions and dynamics. The page is numbered "page one" at the top left and "100" at the bottom center.



#716

SANTA CLAUS
IS COMING
TO TOWN

ALTO SAX

Handwritten musical score for Alto Saxophone I, measures 1-34. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and articulation marks. Specific markings include 'A', 'B', 'C', 'D' under measures 1-4, 'Subtone' under measure 5, 'Breath Push.' under measure 10, and 'Soprano' with a dynamic marking of ff under measure 29. Measure numbers 1 through 34 are written below the staff.

Handwritten musical score for Alto Saxophone I, measures 35-85. This section continues the piece and includes several dynamic and performance markings. 'real soft.' is written above measure 49, and '6' is written above measure 51-56. Measure numbers 35 through 85 are written below the staff. There are also some handwritten annotations and corrections throughout this section.

Above is the original alto saxophone I part that was used during the 1948 recording session. You'll notice that there is a cut in the music that was added at a later time. Sinatra most likely used a modified version of this arrangement on one of his radio appearances.

SANTA CLAUS IS COMING TO TOWN

SCORE

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MUSIC AND LYRICS BY J. FRED COOTS AND HAVEN GILLESPIE

ARRANGED BY GEORGE SIRAVO

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 140

Score for Santa Claus Is Coming to Town, featuring vocal and instrumental parts for various instruments including saxophones, trumpets, trombones, guitar, piano, bass, and drums.

Vocal: Lyrics: You

Instrumentation: Alto Sax. 1, Alto Sax. 2, Tenor Sax. 1, Tenor Sax. 2, Baritone Sax., Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4 (Opt.), Trombone 1, Trombone 2, Trombone 3, Trombone 4 (Opt.), Guitar, Piano, Bass, Drum Set.

Chord Progression: A6, E7/B, C#m7, A6, Bm7, C°7, C#m7, A6, C#7(b9), D6, Bm9, Bb9(11)

Drum Set: (Hi-Hat) *mf*, *sim.*

2

3

4

SCORE - PAGE 2

5

Vox. bet - ter watch out, you bet - ter not cry, bet - ter not pout, I'm tell - ing you why: San - ta Claus is com - in' to town. He's

A. Sax. 1 *mp* *mf* *f*

A. Sax. 2 *mp* *mf* *f*

T. Sax. 1 *mp* *mf* *f*

T. Sax. 2 *mp* *mf* *f*

B. Sax. *mf* *f*

Trp. 1 *f*

Trp. 2 *f*

Trp. 3 *f*

Trp. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. 4 *f*

Dr. *mp*

Pno. *mp*

Bass *mp*

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

5 6 7 8 9 10 11 12

A6 A7/C# D6 Bm7(b9) A6/C# A7 D6 Bm7(b9) A6 F#m7 Bm7 E9 A6 Bm7 C#7 A6/C# F#7(b9) F13 E13

A6 A7/C# D6 Bm7(b9) A6/C# A7 D6 Bm7(b9) A6 F#m7 Bm7 E9 A6 Bm7 C#7 A6/C# F#7(b9) F13 E13

A6 in 2 A7/C# D6 Bm7(b9) A6/C# A7 D6 Bm7(b9) A6 F#m7 Bm7 E9 A6 Bm7 C#7 A6/C# F#7(b9) F13 E13

SANTA CLAUS IS COMING TO TOWN

SCORE - PAGE 3

13

Voc. mak - ing a list and check - ing it twice, gon - na find out who's naught - y and nice. San - ta Claus is com - in' to town. He

T. Sax. 1

T. Sax. 2

B. Sax.

TRP. 1 TO STRAIGHT MUTE AND PLUNGER

TRP. 2 TO STRAIGHT MUTE AND PLUNGER

TRP. 3 TO STRAIGHT MUTE AND PLUNGER

TRP. 4 TO STRAIGHT MUTE AND PLUNGER

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. A6 A7/C# D6 Bm7(b9) A6 A7 D6 Bm7(b9) A6 F#m7 Bm9 E7(b9) A6 E9 E6 G#7 A6

PNO A6 A7/C# D6 Bm7(b9) A6 A7 D6 Bm7(b9) A6 F#m7 Bm9 E7(b9) A6 E9 E6 G#7 A6

BASS A6 A7/C# D6 Bm7(b9) A6 A7 D6 Bm7(b9) A6 F#m7 Bm9 E7(b9) A6 E9 E6 G#7 A6

D. S.

13 14 15 16 17 18 19 20

(4)

(8)