

JAZZ LINES PUBLICATIONS

*Presents*

# O LITTLE TOWN OF BETHLEHEM

RECORDED BY FRANK SINATRA

MUSIC ARRANGED BY JOHN P. HICKS

CHOIR ARRANGED BY KEN LANE

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

## FULL SCORE

JLP-9860

TRADITIONAL

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## O LITTLE TOWN OF BETHLEHEM (1947)

### **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:**

This arrangement of the traditional Christmas song *O Little Town of Bethlehem* was recorded by Frank Sinatra on December 28, 1947. This Christmas-themed recording, along with others that were recorded both before and after this date, were bundled together by Columbia Records and originally released in 1948 as a 78 rpm set titled *Christmas Songs by Sinatra*. Although Axel Stordahl conducted this recording session and is credited with this arrangement, the music was actually arranged by John P. Hicks and the choir by Ken Lane.

### **To the Conductor:**

The triumphant introduction leads to the entrance of the choir that softens the mood. The ensemble should be soft and gentle throughout allowing the vocalist to shine. The conductor is encouraged to play with the tempo and allow the ensemble to breathe (quasi rubato) and follow the vocalist.

There was a substantial cut to this arrangement that begins at the conclusion of measure 26. It is suspected that this cut was employed as the full arrangement clocks in at nearly four and a half minutes. We have presented the entire arrangement and encourage you to perform it as-written. However, if the desire is to replicate the Sinatra recording you may jump from the end of measure 26 to measure 42. The vocalist will need to sing the pickup in measure 41 on beat four of measure 26 as that measure will now serve as the pickup to the music in measure 42. In addition, the choir will not sing in measures 25 or 26.

This publication has been based on John P. Hick's pencil score and the original set of parts used during the recording session - 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**

- April 2019

LITTLE TOWN OF BETHLEHEM

CHOIR

FRANK

4 5 6 7 8 0

9 10 11 12

LIT - TLE TOWN OF BETH - LE - HEM, HOW STILL WE SEE THEE LIE. A -

13 14 15 16

BOVE THY DEEP AND DREAM - LESS SLEEP THE SI - LENT STARS GO BY. YET

17 18 19 20

IN THY DARK STREETS SHIN - ETH THE EV - ER LAST - ING LIGHT THE

21 22 23 24

HOPES AND FEARS OF ALL THE YEARS ARE MET IN THEE, TO - NIGHT.

25 26 - 38 39 40 41

CHOIR

COE

FRANK

HOW

42 43 44 45

SI - LENT - LY, HOW SI - LENT - LY THE WOND - ROUS GIFT IS GIV'N SO

Joseph Rose

Here is the first page of the vocal part as used by Frank Sinatra for the 1947 recording.



9 FREELY ♩ = 60-80

Vox. lit - tle town of Beth - le - hem, how still we see thee lie. A - bove thy deep and dream - less sleep the si - lent stars go by. Yet

Ww. 1 (Cl.) p

Ww. 2 (Cl.) p

Ww. 3 (Cl.) p

Ww. 4 (Cl.) p

Ww. 5 (Bs. Cl.) p

Tpt. 1 p

Tpt. 2 p

Tpt. 3 p

Hn. pp mp p

Tbn. 1 To Cup Mute pp mp p

Tbn. 2 To Cup Mute pp mp p

Tbn. 3 To Cup Mute pp mp p

Vln. I p mp p

Vln. II p mp p

Vln. III p mp p

Vla. p unis. mp p pp

Vc. a.2 a.1 p mp p pp unis. div. p pp

Hp. p Gb Cb

Pno. p

Bs. pp

Bls. p To Timpani

17

Vox. in thy dark street shin - - - eth the ev - er last - ing light. The hopes and fears of all the years are met in thee to - night.

*p* *mp* *p*

S Ooh → *p* *mp* *p*

I Ooh → *p* *mp* *p*

A Ooh → *p* *mp* *p*

C Ooh → *p* *mp* *p*

H Ooh → *p* *mp* *p*

B Ooh → *p* *mp* *p*

Ww. 1 (CL) *mp* To Flute *mf*

Ww. 2 (CL) *mp* To Flute *mf*

Ww. 3 (CL) *mp* *pp* *mf*

Ww. 4 (CL) *mp* *mf*

Ww. 5 (Bs. CL) *mp* *mf*

Tpt. 1 *mp* *pp* Open, To Hat In Hat *mf*

Tpt. 2 *mp* Open, To Hat In Hat *mf*

Tpt. 3 *mp* Open, To Hat In Hat *mf*

Hn. *mp* *mf*

Tbn. 1 *mp* Open, To Hat In Hat *mf*

Tbn. 2 *mp* Open, To Hat In Hat *mf*

Tbn. 3 *mp* Open, To Hat *mf*

Vln. I *mp* *pp* *mf*

Vln. II *mp* *pp* *mf*

Vln. III *mp* *pp* *mf*

Vla. *mp* *pp* *mf*

Vc. *mp* *pp* unis. div. a.1 (arco) a.2 pizz. *mf*

Hp. A# C# *pp* G# F# F# G# *pp*

Pno. *pp* *mf* pizz. *mf*

Bs. *mp* *pp* *mf*

Timp. *pp* *mp* *pp*