

JAZZ LINES PUBLICATIONS

Presents

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

RECORDED BY FRANK SINATRA

ARRANGED BY EARLE HAGEN

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9864

WORDS AND MUSIC BY HUGH MARTIN AND RALPH BLANE

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PUBLISHED BY THE JAZZ LINES FOUNDATION INC.

A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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HAVE YOURSELF A MERRY LITTLE CHRISTMAS (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:

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.

To the Conductor:

This particular arrangement was written by Earle Hagen for Sinatra's Hollywood recording session on July 3, 1947. The recording was later released by Columbia as part of the album *Christmas Songs by Sinatra*. Unlike most of the other Christmas material that was written for and performed on the radio by Sinatra during this time period, this was written specifically to be recorded in the studio. This lush arrangement serves as lovely accompaniment to this Christmas favorite.

This publication has been based on the original Earle Hagen pencil score as well as the set of parts used during the Columbia recording session.

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

- May 2019

Time #555

Title Have Yourself A Merry Little Christmas

FRANK SINATRA

Handwritten musical score for various instruments including Clarinet, Flute, Saxophone, Trumpets, Trombones, Horns, Vocal, Guitar, Drums, Harp, Violins, Viola, Cello, Bass, and Piano. The score includes handwritten annotations such as circled numbers 1-4, the number 555, and performance directions like 'Adi' and 'Ad'. A large handwritten '#555' is written vertically on the left side of the page.

Above is the first page of Earle Hagen's pencil score for Have Yourself a Merry Little Christmas.

HAVE YOURSELF

A MERRY LITTLE

XMAS 555

5. BASS CLARINET

Allegretto

ppp

Above is the original woodwind 5 (bass clarinet) part that was used during the 1947 Hollywood recording session.

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SCORE

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SLOWLY ♩ = 60 RIT. ① A TEMPO

Vocal

Woodwind 1: Flute

Woodwind 2: Clarinet

Woodwind 3: Clarinet/Flute

Woodwind 4: Clarinet/Oboe

Woodwind 5: Bass Clarinet

Horn in F

Trombone 1

Trombone 2

Trombone 3

Violin I

Violin II

Violin III

Viola

Cello

Harp

Guitar

Celeste

Acoustic Bass

Drum Set

Have your - self a mer - ry lit - tle christ - mas, let your heart be light.

con sord. a. l solo tutti, div.

mp p p p p p

pp

G Am⁹ D⁹sus D7^(b9) G Am⁹ D⁹

light arpeggio fills (sparsely)

pp

G Am⁹ D⁹sus D7^(b9) G Am⁹ D⁹

G pizz. Am⁹ D⁹sus D7^(b9) G Am⁹ D⁹

Brushes

pp

(4)

Vox.
 Next year all our troubles will be out of sight.

Ww. 1 (Fl.)

Ww. 2 (Cl.)

Ww. 3 (Cl.)

Ww. 4 (Cl.)

Ww. 5 (Bs. Cl.)

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Gtr.

Pno.

Bs.

D. S.

mf

mf

mf

mp div. unis. div.

mp div.

Gma⁹ G⁶ Em⁷ Am⁷ D¹³ D^{9(4⁶)} B⁷ E⁷⁽¹¹⁾ A⁹ D^{7(b9)}

Gma⁹ G⁶ Em⁷ Am⁷ D¹³ D^{9(4⁶)} B⁷ E⁷⁽¹¹⁾ A⁹ D^{7(b9)}

Gma⁹ G⁶ Em⁷ Am⁷ D¹³ D^{9(4⁶)} B⁷ E⁷⁽¹¹⁾ A⁹ D^{7(b9)}

(8)