

JAZZ LINES PUBLICATIONS

Presents

SLEEPY TIME GAL

RECORDED BY DEAN MARTIN

ARRANGED BY PETE KING

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

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-9965

LYRICS BY JOSEPH ALDEN AND RAYMOND EGAN

MUSIC BY ANGE LORENZO AND RICHARD WHITING

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SLEEPY TIME GAL (1958)

Background:

One of America's all-time most popular entertainers, Dean Martin provided countless hours of joy through his work as a singer, comedian and actor. His endearing personality and high profile friendships with some of his fellow popular entertainers led to him leaving a profound stamp on American pop culture.

Born Dino Paul Crocetti in Steubenville, Ohio in 1917 to Italian immigrants, Martin dropped out of school in 10th grade, working various odd jobs to support himself before attempting a career as a boxer. An interest in show business eventually led to his first work as a singer with the Ernie McKay Orchestra.

Martin's big break came after meeting comedian Jerry Lewis at a club in New York City in 1946. The rapport between Martin and Lewis was almost immediately apparent, with the two playing off of each other masterfully in their many shows in and around New York. Their talents eventually led to performances on television, film, and radio, cementing the duo as stars. As time went on, professional differences led to personal strains between the two friends, eventually resulting in Martin and Lewis going their separate ways in 1956.

From the mid-1950s to the mid-1960s Martin had a string of hit records with chart-topping songs such as **Memories are Made of This, Everybody Loves Somebody, That's Amore, Volare, You're Nobody 'til Somebody Loves You,** and **Standing on the Corner**. Interestingly, one of his best known songs, **Ain't That a Kick in the Head**, did not appear on the charts when initially released as a single.

Martin's solo career saw him continue on as a popular crooner as well as seeing him starring in several movies. His comedy-variety series, **The Dean Martin Show**, ran for nearly a decade beginning in 1965, as well as hosting a long running series of **Dean Martin Celebrity Roasts** into the 1980s. Perhaps his most iconic successes from this period, however, came from his membership in what would become known as the Rat Pack. Alongside friends Frank Sinatra, Sammy Davis Jr., Joey Bishop and Peter Lawford, the Rat Pack would become legendary for their performances on the Las Vegas Strip throughout the 1960s.

In his later life, Martin was able to slow down his schedule due to his now-established financial stability. He made his final recordings in 1983, which contained one last hit, a novelty country song with Conway Twitty. A longtime heavy smoker, Martin would pass away from acute respiratory failure in 1995. He left behind a lengthy legacy of recordings and films that continue to delight fans to this day.

The Music:

Although the lyrics definitely make this song a product of its time, **Sleepy Time Gal** possesses a pleasant melody and harmonic progression, made even more amenable by Dean Martin's eternally casual vocals and Pete King's simple, yet effective, arrangement. Said arrangement not only provides solid support for a vocalist, but also allows some brief moments for your instrumental soloists to shine, as well. This arrangement was written by Pete King for the 1958 Dean Martin recording session conducted by Frank Sinatra and released as **Sleep Warm**. The orchestra contained many of the Sinatra regulars including Bill Miller, Joe Comfort, Conrad Gozzo, George Roberts, Al Viola, and Alvin Stoller.

Notes to the Conductor:

A cutesy woodwind riff sets the stage for Martin's entrance at measure 5. Most of the accompaniment in the first half of the melody comes in the form of simple riffs in the woodwinds and brass, with the second half containing mostly gentle pads from the string section. A brief ensemble riff sets up a half-chorus that shifts attention to the ensemble. The first 8 measures are carried by a Tommy Dorsey-esque trombone solo, followed by 8 measures of clarinet that are more than slightly inspired by Wilbur Schwartz.

Although Martin returns for the remainder of the arrangement beginning at measure 53, there are some brief, simple solo trumpet fills around the melody at first to allow for some more instrumental fun before returning the spotlight solely to the vocals at measure 61. The last section is similar to the initial melodic finale, but breaks away for the final few measures. A simple descending brass line over Martin's final note set up a basic riff to bring things to a crisp conclusion.

This publication was based on Pete King's original score with the exception of four bars that had to be transcribed from the recording because they were changed during the recording session.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff
- *August 2021*

" SLEEPY TIME GAL "

8379

①

Handwritten musical score for "Sleepy Time Gal". The score is arranged for a large ensemble and includes the following parts:

- Flute:** 5 parts (labeled 1-5) with handwritten notes.
- Clarinet:** 2 parts (labeled 2 and 4).
- Saxes:** A section with a blank staff.
- Vocal:** A staff with a red "Vocal" label and a blue bracket.
- Bassoons:** A staff with red numbers 1, 2, 3, and 4 written below it.
- Trumpets:** 3 parts (labeled 1, 2, 3).
- Trombones:** 3 parts (labeled 1, 2, 3).
- Percussion:** A staff with a red "Perc" label and a blue bracket.
- Harp:** 1 part.
- Piano:** A grand staff with handwritten notes "at Quarter" and "at Bass".
- Guitar:** A staff with handwritten chord progressions: Eb6 C11, Fm9 Bb13, Eb6 C11, Fm9 Bb13.
- Violin:** 8 parts.
- Viola:** 2 parts.
- Cello:** 2 parts.
- Bass:** 1 part.

The score is written on yellowed paper with various markings and corrections.

Here is the first page of Pete King's score for *Sleepy Time Gal*, arranged in 1958.

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SCORE

MEDIUM SWING ♩ = 120

Vocal

Flute

Woodwind 1: Flute/Clarinet

Clarinet *mf* *mp*

Woodwind 2: Clarinet

Flute *mf* *mp*

Woodwind 3: Flute/Tenor Sax./Clarinet

Clarinet *mf* *mp*

Woodwind 4: Clarinet/Tenor Sax./Bass Clarinet

Flute *mf* *mp*

Woodwind 5: Flute/Bass Clarinet

mf *mp*

Trumpet 1

Tight Cup Mute

Trumpet 2

Tight Cup Mute

Trumpet 3

Tight Cup Mute

Trombone 1

Tight Cup Mute

Trombone 2

Tight Cup Mute

Trombone 3

Tight Cup Mute

Violin 1

con sord.

Violin 2

con sord.

Viola

con sord.

Cello

con sord.

Harp

E^b F[#] G[#] A^b
D[#] C[#] B^b

Guitar

mp

E^b9 C9(♯11) Fm9 B^b13 E^b9 C9(♯11) Fm9 B^b7(♯11)

Piano

mp

E^b9 C9(♯11) Fm9 B^b13 E^b9 C9(♯11) Fm9 B^b7(♯11)

Acoustic Bass

mp

E^b9 C9(♯11) Fm9 B^b13 E^b9 C9(♯11) Fm9 B^b7(♯11)

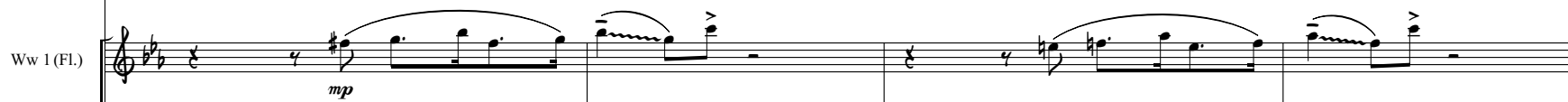
Drum Set (need cowbell)

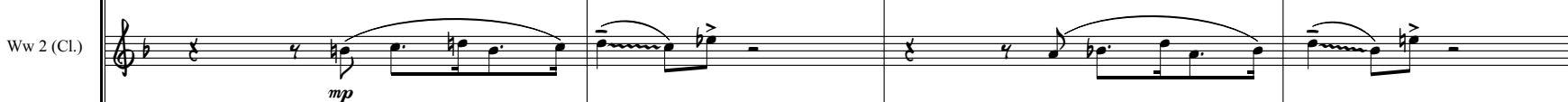
mp

(4)

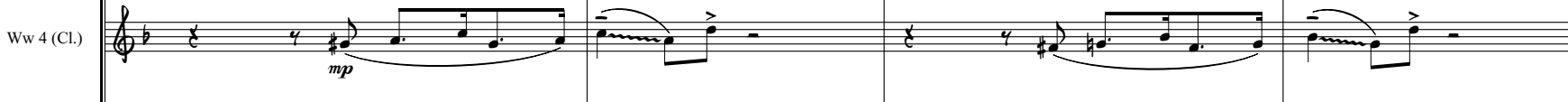
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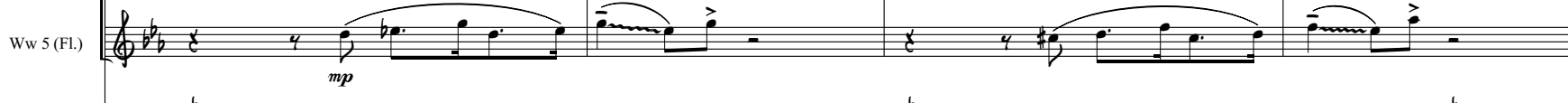
Vox. 

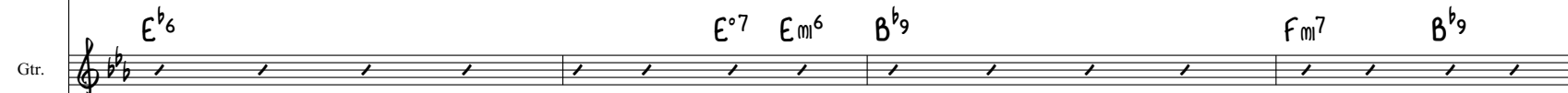
Ww 1 (Fl.) 

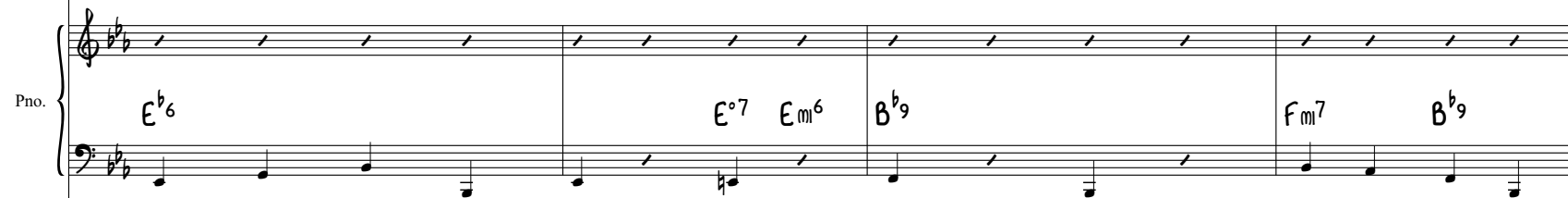
Ww 2 (Cl.) 

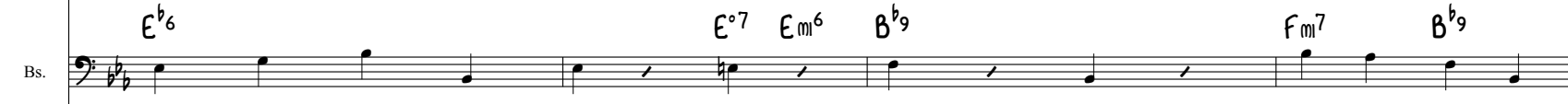
Ww 3 (Fl.) 

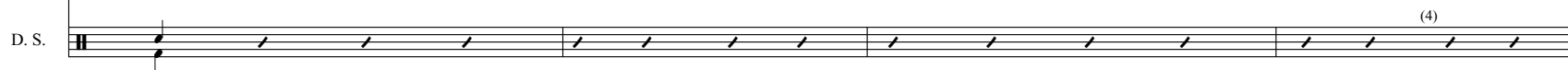
Ww 4 (Cl.) 

Ww 5 (Fl.) 

Gtr. 

Pno. 

Bs. 

D. S. 

5

6

7

8