

Presents

JAZZ LINES PUBLICATIONS

COME BACK TO ME

RECORDED BY FRANK SINATRA WITH DUKE ELLINGTON

ARRANGED BY BILLY MAY

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9062

LYRICS BY ALAN JAY LERNER, MUSIC BY FREDERICK LOEWE

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THE JAZZ LINES FOUNDATION INC.

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❖ ——— FRANK SINATRA/DUKE ELLINGTON SERIES ——— ❖

COME BACK TO ME (1967)

Background:

By December of 1967, Frank Sinatra was one of the most successful men in show business. Singer, songwriter, producer, actor, performer on the biggest stages in the world, and he was also co-owner of a record label named Reprise (the other owner was Warner Bros.). He entered a recording studio in Hollywood to make an album with the great Duke Ellington and his orchestra, with arrangements by Ellington admirer, and Sinatra stalwart, Billy May.

On paper, this looked like a dream project. Sinatra had wanted to make an album with Duke for years, and their schedules coincided at this time. Ellington had been a Reprise artist for a few years, not only with his own band, but as a producer, recording anyone he wanted.

Unfortunately, the end result was far less than it should have been. And the reasons went back some years.

Sinatra loved Al Hibbler, and approached the singer to record for him. In addition, he wanted to get Billy Strayhorn aboard as a staff arranger. Ellington considered both of these artists his, and even though Hibbler no longer worked for him, Duke felt that Sinatra should have asked his permission before signing Hibbler. Duke also felt that Sinatra needed to speak to him about using Strayhorn, who was still working for the Ellington organization. So while Duke appreciated being asked to be a Reprise artist, he felt that Sinatra did not respect him. So while he agreed to make an album with Frank, he wasn't really enthralled with the project.

Ellington's musicians did not arrive on time for the sessions, were not in a good mood, and did not know the music (which had been supplied to them ahead of time as some of them were poor sight readers). Billy May was forced to hire 'ringers,' a term describing outside musicians hired to replace band members; even with seasoned professionals added to the sessions, the playing is often lackluster with many mistakes. The atmosphere in the studio was frosty at best. Ellington's presence is missing throughout, although he does play on some tracks. As good as Sinatra is, the album never really engages the listener, and is considered a failure.

Yet the arrangements crafted by Billy May are excellent, and don't deserve their obscurity. Sinatra asked May to feature the Ellington musicians as well as the singer, so there are solo opportunities built into the settings. By making them available, these arrangements now have a second chance to be played, heard and appreciated.

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.' Brand new, definitive editions from the original parts have already appeared for the Frank Sinatra and Duke Ellington album (arrangements by Billy May), and more will be released in the future.

Jeffrey Sultanof

- May 2012



COME BACK TO ME

SCORE

RECORDED BY FRANK SINATRA WITH DUKE ELLINGTON

LYRICS BY ALAN JAY LERNER

MUSIC BY FREDERICK LOEWE

ARRANGED BY BILLY MAY

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FAST SWING ♩ = 300

The score is arranged for a jazz ensemble. It includes parts for Vocal, five Reeds (Alto Sax, Clarinet/Alto Sax, Clarinet/Tenor Sax, Tenor Sax, Baritone Sax), four Trumpets, three Trombones, Piano, Bass, and Drums. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'FAST SWING' with a quarter note equal to 300 beats per minute. The score is divided into measures 1 through 8. Dynamics include *f* (forte) and *sim. in 4* (simultaneous in 4). There are also markings for 'OPTIONAL' and 'PLAY'.

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Voc. Here my

Rd. 1 (A. Sax) *f*

Rd. 2 (CL)

Rd. 3 (T. Sax) (TO TENOR SAX)

Rd. 4 (T. Sax) *f*

Rd. 5 (B. Sax) *f*

OPT. OVER

TRP. 1 *ff*

TRP. 2 *f*

TRP. 3 *f*

TRP. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

PNO. *f* Gm^7 G^b13 Fm^7 E^7 E^b7 (BASS)

BS. *f* OPT. OVER (SOLO)

D. S. (12) (16)

Detailed description: This is a page of a musical score for the jazz standard 'Come Back to Me'. The page is numbered 2 and contains measures 9 through 16. The score is arranged for a large ensemble including a vocal line, five reed instruments (Alto Saxophone, Clarinet, Tenor Saxophone, Tenor Saxophone, and Baritone Saxophone), four trumpet players, three trombone players, piano, bass, and drums. The key signature is B-flat major (two flats). The tempo and feel are not explicitly stated but are implied by the notation. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). There are two 'OPTIONAL OVER' sections indicated by dashed lines. The piano part features a solo section starting at measure 15, with specific chord voicings: Gm^7 , G^b13 , Fm^7 , E^7 , and E^b7 . The bass line includes a 'SOLO' section starting at measure 15. The drum part is marked with 'D. S.' and includes measure numbers 12 and 16. The vocal line has lyrics 'Here my' at the end of the page.

COME BACK TO ME

SCORE - PAGE 3

17

Voc. *VOICE* WHERE YOU ARE, TAKE A TRIP, STERIL A CAR, HOP A

Rb. 1 (A. Sax) *mp*

Rb. 2 (C. Sax) *SOLO BEHIND VOCAL IN LOW REGISTER*
Gm7 *C7* *Gm7* *C7*

Rb. 3 (F. Sax)

Rb. 4 (T. Sax) *mp*

Rb. 5 (B. Sax) *mp*

Trpt. 1 (TO PLUNGER)

Trpt. 2 (TO PLUNGER)

Trpt. 3 (TO PLUNGER)

Trpt. 4 (TO PLUNGER)

Pno. *Fm7* *Bb7* *Fm7* *Bb7*

Bs. *Fm7* *Bb7* *Fm7* *Bb7*

D. S. (4) (8)

17 18 19 20 21 22 23 24

COME BACK TO ME

SCORE - PAGE 4

Voc. FREIGHT, GOING A STRAIGHT, COME BACK TO ME. CATCH A

Rb. 2 (CL) Fm7 Gm7 Am7 (END SOLO)

Rb. 5 (B. Sc.) (w/ TBMS) mf

Tbn. 1 mf

Tbn. 2 mf

Tbn. 3 mf

PNO E^bma7 Fm7 Gm7 A^bma7 Gm7 Fm7 E7 E^bma7 D^b7 C7

Bs. E^bma7 Fm7 Gm7 A^bma7 Gm7 Fm7 E7 E^bma7 D^b7 C7

D. S. (12) (16)

25 26 27 28 29 30 31 32