

JAZZ LINES PUBLICATIONS

*Presents*

**INDIAN SUMMER**

RECORDED BY FRANK SINATRA WITH DUKE ELLINGTON

ARRANGED BY BILLY MAY

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-9061

WORDS BY AL DUBIN

MUSIC BY VICTOR HERBERT

© 2009 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND EJAZZLINES.COM

ALL RIGHTS RESERVED INCLUDING PUBLIC PERFORMANCE FOR PROFIT

FRANK SINATRA IS USED UNDER LICENSE BY FRANK SINATRA ENTERPRISES, LLC

PUBLISHED BY THE JAZZ LINES FOUNDATION INC.,

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



JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

# INDIAN SUMMER (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 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, many of the classic arrangements written for Sinatra will be available from Jazz Lines Publications. As someone who was greatly influenced by these magnificent arrangements, it is a great honor and thrill to work on these classic arrangements using the original manuscripts.

**Jeffrey Sultanof**

-May 2011

# INDIAN SUMMER

## SCORE

AS RECORDED BY FRANK SINATRA WITH DUKE ELLINGTON

WORDS BY AL DUBIN

MUSIC BY VICTOR HERBERT

ARRANGED BY BILLY MAY

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

① SLOWLY ♩ = 70

The score is for a 4/4 piece in G major, marked 'SLOWLY' with a tempo of 70 beats per minute. It features a vocal line and a complex instrumental arrangement. The instruments and their parts are as follows:

- VOCALS:** A vocal line with a melodic phrase.
- REED 1 (ALTO SAX):** Features a 'SOLO' section with a melodic line, marked *mf*. It includes triplet markings.
- REED 2 (ALTO SAX):** Rests throughout the section.
- REED 3 (CLARINET/TENOR SAX):** Features a 'CLARINET' section with a melodic line, marked *p*. It includes triplet markings.
- REED 4 (TENOR SAX):** Features a melodic line, marked *p*.
- REED 5 (BASS CLARINET/BARITONE SAX):** Features a melodic line, marked *p*.
- TRUMPET 1 & 2:** Both are marked 'CUP MUTE' and rest throughout the section.
- TRUMPET 3 & 4:** Both are marked '(OPEN) (NO VIB)' and play a sustained melodic line, marked *p*.
- TROMBONE 1:** Rests throughout the section.
- TROMBONE 2 & 3:** Both are marked '(NO VIB)' and play a sustained melodic line, marked *p*.
- PIANO:** Rests throughout the section.
- BASS:** Rests throughout the section.
- DRUM SET:** Provides a steady accompaniment with a pattern of eighth notes and a cymbal pattern.

Dynamic markings include *mf*, *p*, and *mp*. The score includes various musical notations such as slurs, triplets, and articulation marks.

**(A)**

Vox. *SUM - MER (END SOLO) YOU OLD IN - DIAN SUM - MER YOU'RE THE YEAR THAT COMES*

Rd. 1 (A. SX) *(END SOLO)*

Rd. 2 (A. SX)

Rd. 3 (CL)

Rd. 4 (T. SX)

Rd. 5 (B. CL) *(TO BARITONE SAX)*

TPT. 1 *CUT FROM RECORDING...*

TPT. 2 *CUT FROM RECORDING...*

TPT. 3 *CUT FROM RECORDING...*

TPT. 4 *CUT FROM RECORDING...*

TBN. 1 *CUT FROM RECORDING...*

TBN. 2 *CUT FROM RECORDING...*

TBN. 3 *CUT FROM RECORDING...*

PNO

BASS

D. S. *(PLAY TIME - SWING)*

5 6 7 8

Vox. *af - TER* *SOME - TIME'S* *LAUGH - TER.* *YOU SEE SO MAN - Y*

Rd. 1 (A. Sax) *mp*

Rd. 2 (A. Sax) *mp*

Rd. 3 (Cl.) *mp*

Rd. 4 (T. Sax) *mp*

Rd. 5 (B. Sax) *mp*

Tpt. 1 (OPEN)

Tpt. 2 (OPEN)

Tpt. 3

Tpt. 4

Tbn. 1 (IN STAND) *bo*

Tbn. 2 (IN STAND)

Tbn. 3 (IN STAND) *bo*

PNO N.C.

BASS

D. S. (8)