

JAZZ LINES PUBLICATIONS  
*Presents*

# **NIGHT AND DAY**

RECORDED BY FRANK SINATRA

ARRANGED BY NELSON RIDDLE

TRANSCRIBED BY DYLAN CANTERBURY

## **FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-9039

WORDS AND MUSIC BY COLE PORTER

© 1932 (RENEWED) WB MUSIC CORP.  
ALL RIGHTS RESERVED

NOTE: 1944 - FRENCH VERSION BY EMELIA RENAUD 1947: SPANISH VERSION BY JOHNNIE CAMACHO

ALL RIGHTS RESERVED USED BY PERMISSION

LAYOUT, DESIGN, AND LOGOS © 2015 HERO ENTERPRISES INC. DBA JAZZ LINES PUBLICATIONS AND EJAZZLINES.COM

FRANK SINATRA IS UNDER LICENSE FROM 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.



THE JAZZ LINES FOUNDATION INC.  
PO BOX 1236  
SARATOGA SPRINGS NY 12866 USA

## NIGHT AND DAY (1957)

### **Background:**

Frank Sinatra had just recently been signed to Capitol Records. The first session of the contract yielded no hits, and Sinatra's producer decided that he needed a new direction. Sinatra was told that for his next session, Billy May would be arranger-conductor. May was actually on tour with his own big band, but a new arranger who'd been writing for Nat King Cole and Billy Eckstine was told to write four arrangements for the session, two in the 'May style' and two in his own. When Sinatra heard *I've Got the World on a String*, he was told that the song had actually been arranged by Nelson Riddle, a trombonist who'd gotten his start with the Charlie Spivak and Tommy Dorsey bands. It was the beginning of a collaboration that propelled Sinatra to even bigger stardom, and Riddle became one of the most well-known composer-arrangers in American music.

Jeff edited his textbook *Arranged by Nelson Riddle*, now regarded as a classic work on arranging, and got to know him well. It is great to be working with him again!

### **The Music:**

In the 1950s Frank Sinatra, along with master arranger Nelson Riddle, recorded a series of hit records for Capitol that arguably captured 'Ol' Blue Eyes' at his very best. This arrangement of *Night and Day* comes from *A Swingin' Affair*, released in 1957. This is an absolute standout treatment of this classic tune. Much like the entire record, this cut is forceful, brassy, and joyous, as Frank leads a standout orchestra playing another of Mr. Riddle's masterpiece interpretations. This chart helps bring to life one of the signature tunes from the strongest period of Sinatra's illustrious career—it was a song that Frank loved and this arrangement brought the song and the singer together in a timeless and magisterial way.

### **To the Conductor:**

The chart begins with a punchy, brass-led sequence that will immediately grab the listeners. The vocals come in with just baritone sax and rhythm section featuring a riff borrowed from the earlier recording of *I've Got You Under My Skin*. The arrangement is scored for big band with 3 violins, viola, and cello. An optional alternate synthesizer part has been included that may be used in place of the strings. There is a cameo trombone solo in the middle of arrangement that has been fully written out. The vocal key begins in D and modulates to E flat. The hard part of this arrangement is achieving that great punchy sound that Riddle was a master at creating.

The most important aspect of this arrangement is the feel. It will take considerable practice for your ensemble to achieve the right balance and the unified feel necessary to approximate the Sinatra/Riddle sound of this period. During the tutti instrumental sections the ensemble needs to sound as one. Special attention needs to be paid to the staccatos, accents, marcatos, and legatos so that everyone is interpreting these articulations similarly (in addition to the dynamics). Lastly, the piano and guitar parts need to be in the background, it is not a featured part of this arrangement (except where on celeste). Measures 7-8 and 10-12 feature chords that were played on celeste; if a celeste is available these chords should be played 8vb.

### **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 and Rob DuBoff**

- October 2015

## SCORE

RECORDED BY FRANK SINATRA

WORDS AND MUSIC BY COLE PORTER  
ARRANGED BY NELSON RIDDLE  
TRANSCRIBED BY DYLAN CANTERBURY

MEDIUM SWING ♩ = 132

①

VOCALS

ALTO SAX. 1

ALTO SAX. 2

TENOR SAX. 1

TENOR SAX. 2

BARITONE SAX.

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

VOLIN I

VOLIN II

VOLIN III

VIOLA

CELLO

GUITAR

PIANO

BASS

DRUM SET

NIGHT AND

1 2 3 4

Vox. DAY YOU ARE THE ONE ON - - LY  
 A. Sx. 1  
 A. Sx. 2  
 T. Sx. 1  
 T. Sx. 2  
 B. Sx.  
 Tpt. 1 (TO HARMON MUTE)  
 Tpt. 2 (TO HARMON MUTE)  
 Tpt. 3 (TO HARMON MUTE)  
 Tpt. 4 (TO HARMON MUTE)  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 B. Tbn.  
 Gtr. A<sup>13</sup> D<sup>6/9</sup>  
 Pno. A<sup>13</sup> D<sup>6/9</sup> OPT. CELESTE  
 Brass A<sup>13</sup> D<sup>6/9</sup>  
 D. S.

9

10

11

12

VoC.

B. SX.

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

D. S.

YOU BE - NEATH THE MOON AND UN - DER THE SUN (WHETH - ER

mp

3

B<sup>b</sup>6

A7(<sup>#</sup>5)

D<sup>6</sup>

OPT. CELESTE

(4)

13

14

15

16

VoC.

VLN. I

VLN. II

VLN. III

VLA.

VC.

GTR.

PNO.

BASS

D. S.

NEAR TO ME OR FAR IT'S NO MAT - TER DAR - LING WHERE YOU ARE I

mp

G<sup>#</sup>m7(<sup>b</sup>5)

Gm<sup>9</sup>

F<sup>#</sup>m7

Fm<sup>7</sup>

E7(<sup>b</sup>5)

(8)