

JAZZ LINES PUBLICATIONS

Presents

NEW YORK, NEW YORK

RECORDED BY FRANK SINATRA

ARRANGED BY DON COSTA

PREPARED BY ROB DUBOFF, JEFFREY SULTANOF, AND DYLAN CANTERBURY

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-9510

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FRANK SINATRA SERIES

NEW YORK, NEW YORK (1979)

Frank Sinatra Biography:

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 Duke Ellington and Antonio Carlos Jobim, 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 G.O.P. 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.



Don Costa Biography:

Dominick P. 'Don' Costa was born on June 10, 1925 in Boston, Massachusetts, and had an intense interest in music from early childhood. Starting as a session guitarist in New York City, around 1950 his musical curiosity led him to begin composing arrangements with different instrumental lineups. His determination led him to work with Steve Lawrence and Eydie Gormé during their rise and he soon became head A&R man as well as primary arranger and producer for Sam Clark's ABC-Paramount. He had some of his greatest successes during this time period, most notably having a major role in discovering Paul Anka and being involved with his huge hits *Diana* and *Lonely Boy*.

Throughout the 1950s he continued to not only arrange and produce, but to record as a guitarist as well, performing on hit singles and movie soundtracks. He had moved to United Artists as A&R chief when Frank Sinatra hired him to arrange one of the early records on Sinatra's Reprise label. Founded to give him the total freedom he wanted in the studio, Sinatra wanted to create a ballads record with lush string arrangements and felt that Costa would be ideal. The result, *Sinatra and Strings*, does hold up more than fifty years later, and, as AllMusic's Stephen Thomas Erlewine says, "remains a definitive ballads album, complete with impassioned readings and endlessly rich, detailed arrangements."

Costa continued to work with Sinatra and many others ranging from Sammy Davis Jr. to Donny and Marie Osmond. It's been said that Costa had a great ear for what worked commercially, and this is what Sinatra was increasingly looking for during the latter part of his career. The relationship eventually resulted in two of Sinatra's most enduring classics, *My Way* (with lyrics by Paul Anka) and the iconic *New York, New York*.

The two continued their relationship for years, and Costa is often referred to as "the last of Sinatra's great arrangers." Costa continued to be very active, and had another hit record with his nine-year-old daughter Nikka in 1981, "(Out Here) On My Own."

Having suffered from a previous heart attack, Costa suffered another and passed away in January of 1983 in New York City at age 57. He produced a huge body of work, including involvement in various capacities with many hits in different genres, and left behind a rather unique and deep legacy as a musician, recording artist, talent scout, arranger, conductor, and record producer.

The Music:

Originally featured in Martin Scorsese's 1977 film of the same name, "New York, New York" has perhaps become the song most associated with Frank Sinatra in the public eye. This version has been heard anywhere and everywhere, ranging from television commercials to being the unofficial theme song of the New York Yankees baseball team. This arrangement was first recorded by Sinatra in 1979 and it remained in his book until his death.

To the Conductor:

The arrangement (written by Sinatra's last great arranging collaborator, Don Costa) begins with a now-iconic ensemble riff, performed with a level of bombast appropriate for the "city that never sleeps." There is an emphasis on the second note of this phrase (and where it occurs later in the arrangement); it should be heavier in weight but not shorter in duration. The volume dies down for Sinatra's entrance at bar 9, where he is initially only accompanied by the rhythm section before the band begins to slowly build in around him, starting with the saxophones at bar 16.

The introductory riff is repeated once again as a send-off into a key change. The heavy backbeat in the drums is perhaps intended to call to mind a Broadway-style chorus line as the chart (as well as Sinatra's vocals) continue to build in intensity. A climactic, but brief, ritard at measure 61 leads into the "show-stopper" portion of the arrangement, a bawdy half-time melody recap that begins at bar 64. At measure 63 Sinatra held out the lyric "These" and the band was cued back in at measure 64. The drummer plays a big role here: there is a snare roll that begins on beat 3. The drummer needs to watch/listen to the singer and begin the roll with the lyric "little" - this will help cue the band back in. Note that the tempo in measure 64 is meant to be slower, but not half time. The tempo eventually picks up one last time for the grand finale beginning at bar 76, with the introductory riff coming back once more to bring the song to a rousing conclusion. The singer can help re-establish tempo 1 at measure 75.

This arrangement was written for a studio orchestra (big band with a string section) consisting of two violin parts, a viola part, and a cello part. While these parts have been included and are recommended for an authentic reading of this arrangement, they are not essential (they may be completely omitted and the arrangement will play fine). However, if you would like to play this chart as-written, but do not have access to a string section, an optional synthesizer part has been included. There is also an optional percussion part for glockenspiel and timpani. We hope you enjoy playing this chart as much as we enjoyed preparing it for you!

Acknowledgments:

Thanks to an agreement with Frank Sinatra Enterprises, LLC, many of the classic arrangements written for Sinatra are 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.

Rob DuBoff, Doug DuBoff, and Dylan Canterbury

- March 2015

9

Vox. news, I'm leav-ing to - day. I wan - na be a part of it, New York, New York. These vag - a - bond

Ww. 1 (A. Sx.) *mf*

Ww. 2 (A. Sx.) *mf*

Ww. 3 (T. Sx.) *mf*

Ww. 4 (T. Sx.) *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf* unis. div.

Gr. *mp* D Em⁷ A⁹ Em⁷ A⁷ Em⁷ A⁷ D Em⁷ A⁹ Em⁷ A¹³ A⁷(⁶₅)

Pno. *mp* D Em⁷ A⁹ Em⁷ A⁷ Em⁷ A⁷ D Em⁷ A⁹ Em⁷ A¹³ A⁷(⁶₅)

Bs. *mp* D Em⁷ A⁹ Em⁷ A⁷ Em⁷ A⁷ D Em⁷ A⁹ Em⁷ A¹³ A⁷(⁶₅)

D. S. *mp* + + + + *sim.* (4) (8)

9 10 11 12 13 14 15 16

17

Vox. shoes are long-ing to stray right through the ve-ry heart of it, New York, New York. I wan-na

Ww. 1 (A. Sax.)

Ww. 2 (A. Sax.)

Ww. 3 (T. Sax.)

Ww. 4 (T. Sax.)

Ww. 5 (B. Sax.) *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bs. Tbn. *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* unis. div.

Gr. *D⁹ Em⁷ A⁹ Em⁷ A⁷ Em⁷ A⁷ D^{ma7} D⁶ D^{ma7} D⁶ D¹³ Am⁷ D⁹ Am⁷ D⁹*

Pno. *D⁹ Em⁷ A⁹ Em⁷ A⁷ Em⁷ A⁷ D^{ma7} D⁶ D^{ma7} D⁶ D¹³ Am⁷ D⁹ Am⁷ D⁹*

Bs. *D⁹ Em⁷ A⁹ Em⁷ A⁷ Em⁷ A⁷ D^{ma7} D⁶ D^{ma7} (in 4) D⁶ D¹³ Am⁷ D⁹ Am⁷ D⁹*

D. S. (4) (in 4) (6) Backbeat (8)