

JAZZ LINES PUBLICATIONS

Presents

COME FLY WITH ME

RECORDED BY FRANK SINATRA

ARRANGED BY BILLY MAY

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-9551

WORDS BY SAMMY CAHN

MUSIC BY JIMMY VAN HEUSEN

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



THE JAZZ LINES FOUNDATION INC.
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COME FLY WITH ME (1958)

Background:

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 Antonio Carlos Jobim and Duke Ellington, 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 GOP. 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.

The Music:

Without a doubt one of the signature entries in Frank Sinatra's discography, Billy May's arrangement of the title track from Sinatra's 1958 album *Come Fly With Me* is quite possibly as close to a perfect studio orchestra arrangement as you can get. From the beginning to the end, it is a perfect mix of creativity, accessibility, and relentless swing.

To the Conductor:

The magic begins with a series of string tremolos that are no doubt meant to mimic the sound (and feel) of an airplane lifting off the ground. Sinatra enters at measure 5 to invite the listener to join him in his travels, with the band providing some perfectly timed background hits throughout the melody. Be sure to particularly take into account the contrast between the biting trumpets and saxophones and the warmer textures of the trombones and strings throughout.

A timpani roll at measure 59 launches the ensemble into the classic flight of musical brilliance that is May's shout section at measure 61. With the saxophones maintaining the melody, the brass hits should be powerful and authoritative in order to inject a new level of excitement into this section. It all comes to a fore when the brass and saxophones come together with the melody at measure 65, propelled forward by Irv Cottler's relentlessly swinging backbeat.

Sinatra's re-entrance at measure 81 sees a return to the ensemble contrasting one another in the same manner as before, with punchy trumpets and saxophones pairing off against warm trombones and strings. The tension begins to build at measure 97 for the concluding part of the melody, with a dramatic ensemble swell at measure 103 setting up the concluding measures. One final dissonant blast in the horns sets up the strings once again serving as a musical reminder of an airplane. This time, they are a final shot of the plane's contrails as it disappears from sight, serving as a perfect way to set up either the rest of Sinatra's musical travelogues on the original album or your own ensemble's adventures into the wild blue yonder.

Frank Sinatra revisited this same arrangement for a Reprise studio recording in 1965 released on *A Man and His Music*, which won the 1967 Grammy Award. This new studio recording of *Come Fly with Me* was based on the original score but lowered a half-step to Bb. He would take a modified big band version of this chart on the road with the Count Basie Orchestra in the summer of 1965 and then record it at the Sands Hotel in Las Vegas the following year.

This publication is not a transcription - it has been prepared from Billy May's original score.

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 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.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- March 2017

#485

FRANK SINATRA

FRANK
FLUTE
FLUTE
FLUTE
TENOR
BARY
ST. MUTES

The musical score is handwritten and spans four measures labeled A, B, C, and D. The instruments and parts include:

- Flute:** Three staves with various notes and rests.
- Tenors and Baritone:** Two staves with notes and rests.
- Trumpets:** Three staves (labeled 1, 2, 3, 4) with notes and rests.
- Trombones:** Three staves (labeled 1, 2, 3) with notes and rests.
- Drums:** A staff with rhythmic notation, including a triangle and suspended cymbal.
- Violins:** Three staves (labeled A, B, C) with notes and rests.
- Viola:** One staff with notes and rests.
- Cello:** One staff with notes and rests.
- Bass:** One staff with notes and rests.
- Guitar:** One staff with notes and rests.

Additional markings include "HANDS" and "SUS. CYM" for the percussion section, and "SOLO" for the bass line in measure D.

A B C D

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MEDIUM SWING ♩ = 120

Come

Score for various instruments including Vocal, Flute, Woodwind 1-5, Trumpet 1-4, Trombone 1-4, Tuba, Violin I/II, Viola, Cello, Harp, Guitar, Celeste/Piano, Acoustic Bass, Percussion, and Triangle/Drum Set. Includes dynamic markings like *mf* and *p*.

5

Vox. fly with me! Let's fly! Let's fly a way! If you can use some ex - ot - ic booze there's a

Ww. 1 (Fl.) *mf*

Ww. 2 (Fl.) *mf*

Ww. 3 (Fl.) *mf*

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

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

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 Open

Tbn. 2 Open

Tbn. 3 Open

Bs. Tbn. Open

Gr. *mf*

Pno. Piano

Bs. *mf*

Perc. (Xyl.) *mf*

D. S. (4)

Vox. bar in far Bom - bay. Come fly with me! Let's fly! Let's fly a - way! Come

Ww. 1 (Fl.) *mf*

Ww. 2 (Fl.) *mf*

Ww. 3 (Fl.) *mf*

Ww. 4 (T. Sax.)

Ww. 5 (B. Sax.)

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mf*

Bs. Tbn. *mp* *mf*

Hp. $G\sharp A\sharp$
 $C\sharp$

Gtr. E_{m9} $A9(\sharp 11)$ B_{m9} B^6 E^9 $D^{\sharp 7(\flat 9)}$ $G^{\sharp 7(\flat 9)}$ $C^{\sharp 13}$ $F^{\sharp 13}$

Pno. E_{m9} $A9(\sharp 11)$ B_{m9} B^6 E^9 $D^{\sharp 7(\flat 9)}$ $G^{\sharp 7(\flat 9)}$ $C^{\sharp 13}$ $F^{\sharp 13}$

Bs. E_{m9} $A9(\sharp 11)$ B_{m9} B^6 E^9 $D^{\sharp 7(\flat 9)}$ $G^{\sharp 7(\flat 9)}$ $C^{\sharp 13}$ $F^{\sharp 13}$

Perc. (Xyl.)

D. S. (8) (12)