

JAZZ LINES PUBLICATIONS

Presents

PAPER DOLL

RECORDED BY FRANK SINATRA

ARRANGED BY BILLY MAY

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-9344

MUSIC AND LYRICS BY JOHNNY S. BLACK

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

PAPER DOLL (1961)

Background:

One of the great composer/arrangers in the twentieth century, May was born in Pittsburgh, PA in 1916. Originally a tuba player in high school, May took up the trumpet and played in local bands. He submitted some arrangements to Charlie Barnet when the saxophonist played a theater in Pittsburgh, and May was hired to play trumpet and write arrangements. In 1939 May wrote what became one of the signature anthems of the big band era, an arrangement of *Cherokee*. In 1940 May switched to playing and writing for Glenn Miller. To say that they didn't get along is putting it mildly (when asked if May believed that Miller was killed in the war, May joked that Miller was actually living in Argentina playing Fender bass).

After the Miller ensemble disbanded, May wrote for Les Brown and Ozzie Nelson. Along with George Siravo, he also wrote arrangements for Frank Sinatra during this period. He began a very busy arranging/composing career when he joined Capitol Records, writing for singers Peggy Lee and Ella Mae Morse, and composing the background music for the children's record division, headlined by Bozo the Clown and the Warner Brothers cartoon characters.

In 1951, May was asked to contribute to an album featuring music for dancing. He arranged and recorded four sides which featured a Jimmie Lunceford-esque two beat rhythm with sliding saxophone lines (later called "slurping saxes"). The recordings began to get airplay across the country. One of the sides, *Charmaine*, was released as a single and sold well enough to chart on the Billboard top record listings. May was soon out on the road with his own big band, an experience he disliked. Citing his constant demand as an arranger for Capitol, he left the road, selling the rights to the band to Ray Anthony.

For the remainder of his career, the list of artists whom May arranged for is a chronicle of incredible talent in the last half of the twentieth century: Sinatra, Bing Crosby, Rosemary Clooney, Jeri Southern, The Boston Pops, Bobby Darin, Sammy Davis, Jr., Ella Fitzgerald, Mel Torme, Sarah Vaughan and The Carpenters barely scratch the surface. He also composed for motion pictures and television, and even acted occasionally. His last work was for Stan Freberg in 1987. He passed away in 2004.

The Music:

Frank Sinatra wanted to finish out his contract with Capitol Records so that he could start his own label, so several record dates were made in a hurry. At the same time, sales of stereo records were growing steadily, and labels were indulging in making recordings exploiting the two (actually three if you count the 'ghost' center) speakers. For their album *Come Swing With Me*, recorded in March, 1961, Sinatra and arranger Billy May had two four-piece trumpet and trombone sections on either side of combined Capitol Studios A & B for maximum separation, with French horns, tuba, rhythm section and percussion in the center.

To the Conductor:

Some modifications have been made so that regular-sized ensembles can perform this arrangement. The two brass sections have been combined into one (no pitches have been changed, nor chords re-voiced), and alternate saxophone parts (2 altos, 2 tenors, baritone) have been provided to substitute for the French horns and tuba if these instruments are not available. For the baritone sax part, some sections were raised one octave for playability.

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.

Jeffrey Sultanof and Rob DuBoff

-April 2013

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SCORE

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MEDIUM SWING ♩ = 120

Vocal

Trumpet 1 *Solo* *f* *mf*

Trumpet 2 *f* *mf*

Trumpet 3 *f*

Trumpet 4 *f*

Horn in F 1 *f*

Horn in F 2 *f*

Horn in F 3 *f*

Horn in F 4 *f*

Trombone 1 *f* *mf*

Trombone 2 *f* *mf*

Trombone 3 *f*

Trombone 4 *f*

Tuba

Guitar *f*

Piano *f*

Bass *f*

Drum Set *f* *Backbeat*

Percussion *f* *Bells*

1 2 3 4

B^b6 $A6$ $Gm7$ $F\#m7$ $Gm7$ $F\#m7$ $Gm7$ $C7(b9)$ $F6$ $C7(\frac{b9}{\#9})$ $F13$ E^b13 $D7$

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Vox. *I'm goin' to*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tuba

Gtr. *G7 C7sus F6 mf*

Pno. *G7 C7sus F6*

Bs. *G7 C7sus F6 mf*

D. S. *To Brushes*

Per. *To Marimba*

9

Vox. buy a pa - per doll that I can call my own, a

Hn. 1 *p* *cresc.*

Hn. 2 *p* *cresc.*

Hn. 3 *p* *cresc.*

Hn. 4 *p* *cresc.*

Gtr. *p* (in 2) F⁶ A m⁷(^b5) D⁷ G⁷ G⁷ G⁷

Pno. *p* F⁶ A m⁷(^b5) D⁷ G⁷ G⁷ G⁷

Bs. *p* (in 2) F⁶ A m⁷(^b5) D⁷ G⁷ G⁷ G⁷

D. S. *p* *sim.* (4)

Mrb. *p*

9 10 11 12