

Presents

JAZZ LINES PUBLICATIONS

STREET OF DREAMS

RECORDED BY FRANK SINATRA WITH COUNT BASIE

ARRANGED BY BILLY BYERS

PREPARED BY ROB DUBOFF

FULL SCORE

JLP-9012

By SAM M. LEWIS AND VICTOR YOUNG

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FRANK SINATRA/COUNT BASIE SERIES

STREET OF DREAMS (1965)

Background:

There are two arrangers who for years wrote for Sinatra that have rarely received the credit due to them. One was George Siravo, who wrote for Sinatra from 1944-1961, the other was the legendary Billy Byers.

Byers was active in the music business from a very young age. As a trombonist and arranger for Georgie Auld in the late 1940s he was able to hone his craft as a writer. He quickly amassed a resume of clients he wrote for that read like a who's who in show business. Byers could write quickly and very well, and as a result, became one of the busiest 'ghostwriters' (an artist who writes music credited to others) in the business. His career took him all over the world; he was particularly well known in France for his music in film and television.

Byers was the key arranger during the period that Sinatra had Quincy Jones as his musical director. Jones also relied on him heavily for his own album and film projects up to 1967. Sinatra had so many excellent arrangements from Byers's pen (Billy's scores are most often written in ink) that quite a few of them were only performed live in concert and not officially recorded in the studio. Recordings of these 'lost' arrangements circulate privately and as 'bootlegs.'

Among the many arrangements that have been frequently requested by singers and enthusiasts, the music written for Frank Sinatra and the Count Basie Orchestra is high on the list. The arrangements were written during June and July of 1965 for a short tour that Sinatra and the Count (he was also called 'Splank,' [short for Splanky] and that is the name listed on these scores) were embarking on. Among the dates they played together were a Newport Jazz Festival appearance on July 4, 1965 and a fundraiser with Sammy Davis, Jr. and Dean Martin at the Kiel Opera House in St. Louis. It was during this tour that the band road-tested the many arrangements that were written. This collaboration culminated at a show in Las Vegas, at the Sands Hotel in January of 1966. This appearance resulted in a double album of Sinatra and Basie, and an album of the Basie band alone that was released many years later. There were many arrangements written for the 1965 summer tour that were not performed and recorded at the famous Sands show. Some of the titles include: It's Easy to Remember; All the Way; Too Marvelous for Words; Call Me Irresponsible; A Foggy Day; Lover, Come Back to Me (previously published by Jazz Lines Publications); I'll Never Smile Again; In the Wee Small Hours of the Morning; and others.

It has always been assumed that since Quincy Jones conducted the Basie band during these performances that he was also the arranger. Jones was running Mercury Records in addition to conducting for Sinatra, so he needed some help. The man responsible for most of these arrangements is actually Billy Byers, trombonist/composer who not only wrote music under his own name, but assisted many of the top composers anonymously so that tight deadlines could be met. Whether it was an arrangement for a singer, music for a commercial, or orchestrations for a Broadway show or movie, Byers's scores were always written quickly in ink. He worked in New York and Los Angeles, and was frequently to be found writing music in France, where he was equally popular.



The Music:

We know from a date inscribed by Byers on the first page of the score that this arrangement was completed on June 24, 1965. This date suggests that this arrangement was written four days after the June 20, 1965 appearance of Sinatra with Count Basie at the Kiel Opera House in St. Louis, MO. Byers task was to create a book of arrangements for the upcoming tour - starting only 11 days later at the Newport Jazz Festival. Byers marked this arrangement as a “stone ballad” meant to played as straight as possible. The tenor saxophone solo at measure 25 was not originally written into the score - this was a last minute substitution for the vocal line that was written. The saxophone figure from measures 37 to 38 was cut (with the exception of the final chord). It has been included and may be played at the discretion of the conductor.

While it is an honor and a pleasure to prepare and release classic big band music, I am particularly proud of this series, and gratified that the proper legal channels have been cleared so that it can be issued. Sinatra is one of the pinnacles of popular music, and the settings written for him are no less than the best by the best. By making it available we are perpetuating the legacy of Frank Sinatra and the many musicians who worked with him.

Acknowledgements:

Thanks to an agreement with Frank Sinatra Enterprises, LLC, The Jazz Lines Foundation Inc. is proud to present legal publications of many of the arrangements written for ‘The Chairman of the Board.’ Brand new, definitive editions from the original parts have already appeared for the Frank Sinatra and Duke Ellington album (arrangements by Billy May) as well as from the tour with Count Basie, and more will be released in the future.

Jeffrey Sultanof

- March 2013

STREET OF DREAMS

SCORE

By SAM M. LEWIS AND VICTOR YOUNG

ARRANGED BY BILLY BYERS

PREPARED BY ROB DUBOFF

RECORDED BY FRANK SINATRA WITH COUNT BASIE

SLOWLY ♩ = 72

①

The musical score is arranged for a full jazz ensemble. It begins with a tempo marking of 'SLOWLY' and a quarter note equal to 72 beats per minute. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, numbered 1 through 4 at the bottom. The instruments and their parts are as follows:

- Vocals:** A single staff with a whole rest in the first measure.
- Alto Sax 1 & 2:** Play a melodic line starting in the second measure, with dynamics *f* and *mf*.
- Tenor Sax 1 & 2:** Play a similar melodic line to the Alto Sax.
- Baritone Sax:** Plays a lower melodic line.
- Trumpet 1-4:** Play a rhythmic pattern of eighth notes.
- Trombone 1-4:** Play a rhythmic pattern of eighth notes, with dynamics *mf*.
- Guitar:** Provides harmonic support with chords: G^{13sus} , G^9 , E_m7/A , E_m^9 , and $A7^{(9)}$.
- Piano:** Provides harmonic support with chords: G^{13sus} , G^9 , E_m7/A , E_m^9 , and $A7^{(9)}$.
- Bass:** Plays a walking bass line.
- Drum Set:** Plays a steady eighth-note pattern.

1 2 3 4

5

Voc. LOVE LAUGHS AT A KING KINGS DON'T MEAN A THING ON THE STREET OF DREAMS.

A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax. (mp, f, mf, fff)

TPtr. 1, TPtr. 2, TPtr. 3, TPtr. 4 (TO BUCKET MUTE)

Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4 (mp)

Gtr. (D9, D9(9), Dm7/G, G7(9), Cm7, B7(9), E7(9), Em7/A, A7(9), Eb9)

Pno. (D9, D9(9), Dm7/G, G7(9), Cm7, B7(9), E7(9), Em7/A, A7(9), Eb9)

BASS (WALK) (D9, D9(9), Dm7/G, G7(9), Cm7, B7(9), E7(9), Em7/A, A7(9), Eb9)

D. S. (mp, f)

(4)

STREET OF DREAMS

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Voc. *DECANTS* *BE - TEN IN TWO* *CHU BE MADE LIKE NEW* *ON THE STREET OF DREAMS.*

A. Sax. 1 *ℓ*

A. Sax. 2 *ℓ*

T. Sax. 1 *ℓ*

T. Sax. 2 *ℓ*

B. Sax. *ℓ*

TRP. 1 *mp* *mf* *3*

TRP. 2 *mp* *mf* *3*

TRP. 3 *mp* *mf* *3*

TRP. 4 *mp* *mf* *3* (TO HARMON)

TBN. 1 *mp* *mf* *3*

TBN. 2 *mp* *mf* *3*

TBN. 3 *mp* *mf* *3*

TBN. 4 *mp* *mf* *3*

GTR. *D⁹* *Dm^(m7)* *Dm⁷* *G^{7(b9)}* *C⁶* *mp* *D^{b6}* *D⁹* *mf* *E^{b9}* *D⁹* *D^{b9}* *C⁹*

PNO. *D⁹* *Dm^(m7)* *Dm⁷* *G^{7(b9)}* *C⁶* *D^{b6}* *D⁹* *E^{b9}* *D⁹* *D^{b9}* *C⁹*

BASS *D⁹* *Dm^(m7)* *Dm⁷* *G^{7(b9)}* *C⁶* *D^{b6}* *D⁹* *E^{b9}* *D⁹* *D^{b9}* *C⁹*

D. S. *f* *(4)*