

# JAZZ LINES PUBLICATIONS

*Presents*

## FOLLOW ME

RECORDED BY FRANK SINATRA WITH DUKE ELLINGTON

ARRANGED BY BILLY MAY

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

## FULL SCORE

JLP-9063

LYRICS BY ALAN JAY LERNER, MUSIC BY FREDERICK LOEWE

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THE JAZZ LINES FOUNDATION INC.

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# FRANK SINATRA/DUKE ELLINGTON SERIES

## FOLLOW ME (1967)

### **Background:**

By December of 1967, Frank Sinatra was one of the most successful men in show business. Singer, songwriter, producer, actor, performer on the biggest stages in the world, and he was also co-owner of a record label named Reprise (the other owner was Warner Bros.). He entered a recording studio in Hollywood to make an album with the great Duke Ellington and his orchestra, with arrangements by Ellington admirer, and Sinatra stalwart, Billy May.

On paper, this looked like a dream project. Sinatra had wanted to make an album with Duke for years, and their schedules coincided at this time. Ellington had been a Reprise artist for a few years, not only with his own band, but as a producer, recording anyone he wanted.

Unfortunately, the end result was far less than it should have been. And the reasons went back some years.

Sinatra loved Al Hibbler, and approached the singer to record for him. In addition, he wanted to get Billy Strayhorn aboard as a staff arranger. Ellington considered both of these artists his, and even though Hibbler no longer worked for him, Duke felt that Sinatra should have asked his permission before signing Hibbler. Duke also felt that Sinatra needed to speak to him about using Strayhorn, who was still working for the Ellington organization. So while Duke appreciated being asked to be a Reprise artist, he felt that Sinatra did not respect him. So while he agreed to make an album with Frank, he wasn't really enthralled with the project.

Ellington's musicians did not arrive on time for the sessions, were not in a good mood, and did not know the music (which had been supplied to them ahead of time as some of them were poor sight readers). Billy May was forced to hire 'ringers,' a term describing outside musicians hired to replace band members; even with seasoned professionals added to the sessions, the playing is often lackluster with many mistakes. The atmosphere in the studio was frosty at best. Ellington's presence is missing throughout, although he does play on some tracks. As good as Sinatra is, the album never really engages the listener, and is considered a failure.

Yet the arrangements crafted by Billy May are excellent, and don't deserve their obscurity. Sinatra asked May to feature the Ellington musicians as well as the singer, so there are solo opportunities built into the settings. By making them available, these arrangements now have a second chance to be played, heard and appreciated.

### **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), and more will be released in the future.

**Jeffrey Sultanof**

- March 2012



# FOLLOW ME

## SCORE

RECORDED BY FRANK SINATRA WITH DUKE ELLINGTON

LYRICS BY ALAN JAY LERNER

MUSIC BY FREDERICK LOEWE

ARRANGED BY BILLY MAY

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 96

The score is for a jazz ensemble. It includes parts for Vocal, five Reeds (Alto, Tenor, Baritone), four Trumpets, three Trombones, Piano, Bass, and Drums. The tempo is Medium Swing at 96 beats per minute. The key signature has three sharps (F#, C#, G#). The score is divided into measures 1 through 6. Dynamics include *mf* and *f*. Performance markings include accents, slurs, and breath marks. The piano part has a solo in measure 1 and ends in measure 6. The bass part has a solo in measure 1 and ends in measure 6. The drum part includes a tom-tom solo in measure 1 and a vocal cue in measure 6.

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Vox. *CLOUDS, GRAY WITH TEARS Dv - ER HILLS MET WITH TEARS TO A WORLD YOUNG AND FREE WE SHALL FLY FOR - LOW ME AP - EL*

Rd. 1 (A. Sax) *SubTONE, No Vib*

Rd. 2 (A. Sax)

Rd. 3 (T. Sax) *mp SubTONE, No Vib*

Rd. 4 (T. Sax) *mp SubTONE, No Vib*

Rd. 5 (B. Sax) *mp*

Trpt. 1 *(TO CUP MUTE) No. Vib. mp (OPEN)*

Trpt. 2 *(TO CUP MUTE) No. Vib. mp (OPEN)*

Trpt. 3 *(TO CUP MUTE) No. Vib. mp (OPEN)*

Trpt. 4 *(TO CUP MUTE) No. Vib. mp (OPEN)*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Pno. *Am7 Bm7 Bb7 Am7 Bm7 Bb7 Am7 Bm7 Bb7 Am7 D7(9) Gma7 Am7 D13(9) Gma7 Am7 Ab7(d11) Gma7 Am6 Cm7/D Gma7 F6 F#6 G6 Bb7*

Bs. *Am7 Bm7 Bb7 Am7 Bm7 Bb7 Am7 Bm7 Bb7 Am7 D7(9) Gma7 Am7 D13(9) Gma7 Am7 Ab7(d11) Gma7 Am6 Cm7/D Gma7 F6 F#6 G6 Bb7*

D. S. *mp* *8* *9* *10* *11* *12* *13* *14* *15*

