

Presents

JAZZ LINES PUBLICATIONS

LUCK BE A LADY

RECORDED BY FRANK SINATRA WITH COUNT BASIE

ARRANGED BY BILLY MAY, ADAPTED BY QUINCY JONES

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9505

BY FRANK LOESSER

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THE JAZZ LINES FOUNDATION INC.

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FRANK SINATRA/COUNT BASIE SERIES

LUCK BE A LADY (1963, 1965)

Background:

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. It is interesting to note that 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; I'll Never Smile Again; In the Wee Small Hours of the Morning; and others. These previously unknown arrangements were written by Billy Byers and Chico O'Farrill. Many of the arrangements that were performed during the 1965 tour and the 1966 Sands concert were adaptations done by Quincy Jones of previously recorded arrangements. Such is the case with this arrangement of Luck Be a Lady.

The Music:

This arrangement was written by Billy May for a July 23, 1963 live date in Los Angeles. Quincy Jones then modified the original studio orchestra arrangement for the tour that Sinatra was embarking on with the Count Basie band in the summer of 1965. This big band arrangement was used several times during that tour and then most famously at the 1966 Sands concert. Sinatra kept this arrangement in his band book and used it numerous times over the years.

While it is an honor and a pleasure to prepare and release classic big band music, we are 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.

Rob DuBoff and Jeffrey Sultanof

- February 2016



SCORE

LUCK BE A LADY

RECORDED BY FRANK SINATRA WITH COUNT BASIE

By FRANK LOESSER
ARRANGED BY BILLY MAY

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FREELY ♩ = 60 APPROX.

The score is written for a jazz ensemble and includes the following parts:

- VOCAL:** Lyrics: "They call you La - dy Luck but there is room for doubt. At time you have a ver - y un - la - dy - like way of run - ning out. You're"
- WOODWIND 1 (ALTO SAX):** *mf* (first measure), *mp* (measures 3-7), *fff* (measures 5-7)
- WOODWIND 2 (ALTO SAX):** *mf* (first measure), *mp* (measures 3-7), *fff* (measures 5-7)
- WOODWIND 3 (TENOR SAX):** *mf* (first measure), *mp* (measures 3-7), *fff* (measures 5-7)
- WOODWIND 4 (TENOR SAX):** *mf* (first measure), *mp* (measures 3-7), *fff* (measures 5-7)
- WOODWIND 5 (BARITONE SAX):** *mf* (first measure), *mp* (measures 3-7), *fff* (measures 5-7)
- TRUMPET 1-4:** *fff* (measures 3-7)
- TROMBONE 1-3:** *mf* (first measure), *fff* (measures 3-7)
- BASS TROMBONE:** *fff* (measures 3-7)
- GUITAR:** *fff* (measures 3-7)
- PIANO:** *fff* (measures 3-7)
- BASS:** *mf* (first measure), *mp* (measures 3-7), *fff* (measures 5-7)
- DRUM SET:** *fff* (measures 3-7)

Rehearsal marks 1 through 7 are placed below the score. The score includes dynamic markings such as *mf*, *mp*, and *fff*, and articulation marks like accents and slurs.

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RIT.

The musical score is arranged for a vocal soloist and five saxophone players. The vocal line is in treble clef with lyrics: "on a date with me, the pick-ings have been lush, and yet be-fore this eve-ning is o-ver, you might give me the brush. You might for-get your man-ners, you might re-fuse to stay, and so the best that I can do is". The saxophone parts include:

- Ww 1 (A Sax): Alto saxophone, starting in measure 11 with a *mp* dynamic.
- Ww 2 (A Sax): Alto saxophone, starting in measure 11 with a *mp* dynamic.
- Ww 3 (T Sax): Tenor saxophone, starting in measure 11 with a *mp* dynamic.
- Ww 4 (T Sax): Tenor saxophone, starting in measure 11 with a *mp* dynamic.
- Ww 5 (B Sax): Bass saxophone, starting in measure 11 with a *mp* dynamic.

The bass line (Bs) is in bass clef, starting in measure 8 with a *p* dynamic. The score is numbered 8 through 14 at the bottom.

15 A TEMPO SWING ♩ = 200

Vox. pray.

Woo 1 (A. Sax) *ff* *No Vib.*

Woo 2 (A. Sax) *ff* *No Vib.*

Woo 3 (T. Sax) *ff* *No Vib.*

Woo 4 (T. Sax) *ff* *No Vib.*

Woo 5 (B. Sax) *ff*

Trpt. 1 *ff*

Trpt. 2 *ff*

Trpt. 3 *ff*

Trpt. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

B.S. Tbn. *ff*

Gtr. *mf*

Pno. *mf*

B.S. *mf* *Pizz.*

Dr. *mf* *BACKBEAT* *sim.* (4) (6) (7)

15 16 17 18 19 20 21 22