

Presents

JAZZ LINES PUBLICATIONS

ON THE ROAD TO MANDALAY

ARRANGED BY BILLY MAY

TRANSCRIBED BY DYLAN CANTERBURY

EDITED BY ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-9829

WORDS BY RUDYARD KIPLING, MUSIC BY OLEY SPEAKS

COPYRIGHT © 2018 JAZZ LINES FOUNDATION, INC.

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2018 THE JAZZ LINES FOUNDATION INC.

FRANK SINATRA IS UNDER LICENSE FROM FRANK SINATRA ENTERPRISES, LLC

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

FRANK SINATRA SERIES

ON THE ROAD TO MANDALAY (1957)

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 *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.

There is perhaps no one person more unsung in shaping the sound of classic popular music than Edward William “Billy” May, Jr. Indeed, there are many people who are fans of May’s music without even realizing it through his collaborations with Frank Sinatra. Even if he had never written a note for the Chairman of the Board, however, May’s catalog of work is not only of the highest quality, but also of stunning diversity.

Born on November 10, 1916 in Pittsburgh, PA, May began playing tuba as a youth on recommendation of a doctor who believed it to be an effective treatment for his childhood asthma. Switching to trumpet, May worked as both an instrumentalist and arranger for several small outlets before joining the Charlie Barnet Orchestra in 1938. May was responsible for crafting the arrangement for Barnet’s hit recording of “Cherokee,” which has since gone on to become one of the most frequently covered standards in part because of the Barnet version. After leaving Barnet, May worked largely as a freelance arranger and trumpeter, notably for the bands of Glenn Miller and Les Brown, for the majority of the 1940s. In the early 1950s, May caught the attention of producers at Capitol Records, who hired him as a staff arranger for their sizeable stable of vocalists. His best-known collaborations were with Frank Sinatra, as May would author the arrangements of some of Sinatra’s biggest hits, including 1958’s *Come Fly with Me*. In addition to Sinatra, May’s arrangements graced the recordings of Ella Fitzgerald, Nat “King” Cole and Nancy Wilson, among countless others, during this time.

By the 1960s, May became more involved in film and television. Having written his first film score in 1957, May’s songs and scores became frequently heard in many different Hollywood settings, ranging from Rat Pack films to a collaboration with humorist Stan Freberg. Throughout this time, his relationship with Sinatra remained fruitful, with May continuing to write arrangements for Sinatra’s albums on his newly founded Reprise Records label. The two were so close that May was an honorary pall-bearer at Sinatra’s funeral in 1998.

Having largely been in retirement since the 1980s, May passed away from a heart attack on January 22, 2004. He leaves behind a list of credits that are second to none in the world of pop music as an arranger, and his signature style, featuring mercurial brass writing and “swooping” saxophone riffs, continues to serve as a template upon which many of today’s top arrangers work.

The Music:

Taken from Frank Sinatra’s classic *Come Fly with Me* album, *On the Road to Mandalay* is an Oley Speaks song that was based on a Rudyard Kipling poem titled *Mandalay*. Billy May’s arrangement is a complete masterwork, swerving back and forth between theatrical and hard swinging without ever skipping a beat.

Notes to the Conductor:

A slightly tongue-in-cheek opening fanfare sets up Sinatra’s entrance at measure 5, accompanied at first by only bass and tambourine. Aside from a brass blast at measure 12, the backgrounds are largely subdued in volume, but have a nice sense of rhythmic diversity. This changes with a rapid ascending brass and woodwind line that leads into a shift from minor to major key at measure 25.

Some more cheeky background figures in the horns behind Sinatra eventually shift the arrangement into a key change at measure 43, where the band gets to strut its stuff for a bit. Barring a two-measure quasi-march figure in the trombones, the shout is typically hard-swinging May. After the ensemble reaches peak volume and intensity, there is an interlude to set up another key change for Sinatra’s re-entrance with the melody’s final verse.

Although the backgrounds behind this final verse are harmonically and rhythmically different than those at the beginning, they follow a similar musical development as before, complete with a rapidly ascending brass and woodwind figure to set up the shift from major to minor once more at measure 83. The arrangement’s conclusion is a slow-burning build that begins at measure 91. Starting with the lowest part of the band, the trombones and tuba, everything gradually swells upward throughout the remaining sections. As Sinatra intones “the dawn [coming] up like thunder,” the saxophones provide said thunder under a hard-riffing brass section. The arrangement concludes with an ascending saxophone line encompassing a militaristic brass fanfare, capped off by one final gong hit that should be allowed to ring out as long as naturally possible.

Doug DuBoff and Dylan Canterbury

August 2018

ON THE ROAD TO MANDALAY

SCORE

RECORDED BY FRANK SINATRA

WORDS BY RUDYARD KIPLING, MUSIC BY OLEY SPEAKS

ARRANGED BY BILLY MAY

TRANSCRIBED AND ADAPTED BY DYLAN CANTERBURY

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 120

The score is arranged in a standard jazz format with the following parts and directions:

- Vocal:** Lyrics "By the" are written above the staff.
- Woodwind 1:** Alto Sax. (mf)
- Woodwind 2:** Alto Sax. (mf)
- Woodwind 3:** Flute (mf), Tenor Sax. (mf), and Tenor Sax./Flute (mf).
- Woodwind 4:** Tenor Sax./Flute (mf)
- Woodwind 5:** Baritone Sax. (mf)
- Trumpet 1, 2, 3:** Harmon Mute (f)
- Trumpet 4:** Harmon Mute (mf)
- Trombone 1, 2, 3, Bass Trombone, Tuba:** (f)
- Guitar:** (f)
- Piano/Celeste:** Piano (mf)
- Acoustic Bass:** (mf)
- Percussion:** Glock. (mf), To Timpani (f), Gong (mf), and To Xylophone (mf).
- Drum Set/Tempo Blocks/Finger Cymbals:** Temple Block (mf), To Tambourine (mf), and time on tambourine (mf).

The score is divided into four measures, numbered 1 through 4 at the bottom.

5

Vox. old Moul - mein Pa - go - da look - in' east - ward to the sea, there's a Bur - ma girl a - set - tin', and I know she thinks of me. For the

Ww. 1 (A. Sax.) *mp*

Ww. 2 (A. Sax.) *mp*

Ww. 3 (T. Sax.) *mp*

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

Tpt. 1 *mf* Open *f*

Tpt. 2 *mf* Open *f*

Tpt. 3 *mf* Open *f*

Tpt. 4 *mf* Open *f*

Tbn. 1 Have plunger ready *f* To Closed Plunger

Tbn. 2 Have plunger ready *f* To Closed Plunger

Tbn. 3 Have plunger ready *f* To Closed Plunger

Bs. Tbn. Have plunger ready *f* To Closed Plunger

Tuba *mf* To Celeste

Pno. *mf*

Bs. N.C. *mp*

Perc. (Xyl.) *mf* Timp. *f* To Glock.

Tamb. *mp* (4) (6) (7) To Drum Set

5 6 7 8 9 10 11 12

13

Vox. *wind is in the palm trees and the temple bells they say "Come you back, you British soldier, come you*

Ww. 1 (A. Sx.)
 Ww. 2 (A. Sx.)
 Ww. 3 (T. Sx.)
 Ww. 4 (T. Sx.)
 Ww. 5 (B. Sx.)

Tbn. 1 *mp*
 Tbn. 2 *mp*
 Tbn. 3 *mp*
 Bs. Tbn. *mp*

Cel. *mp*
 Straight 8ths

Bs. (2) (4) B^b_{m7} E^b_{13} A^b_{m9} A^b_6

Perc. (Glk.) *mp*
 Hi-Hat *sim.*
 D. S. (4) (6)
 Straight 8ths To Timpani

13

14

15

16

17

18