

JAZZ LINES PUBLICATIONS

Presents

DON'T FENCE ME IN

PERFORMED BY FRANK SINATRA

ARRANGED BY BILLY MAY AND LOWELL MARTIN

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-9920

MUSIC AND WORDS BY COLE PORTER

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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

DON'T FENCE ME IN (1944)

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 *In 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.

Billy May Biography:

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 catalogue 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:

Frank Sinatra’s version of *Don’t Fence Me In* can be considered an example of a hybrid arrangement. Most of the background figures behind the first melody statement were arranged by Lowell Martin (the first section of the arrangement), with the rest of the chart having been written by Billy May (the second part including the shout chorus). Despite being stitched together from two completely different works, the arrangement operates as seamless accompaniment to Sinatra’s iconic vocals.

Frank Sinatra appeared on the *Your Hit Parade* program on December 23, 1944 and performed this song, which at the time was the #1 song in the country. The arrangement was conducted by Axel Stordahl and the Lucky Strike Orchestra. Stordahl counted off the arrangement a little too fast and Sinatra could not keep up with the fast pace of the lyrics. As a result, he stumbled on the words “underneath the Western skies.” Then, after the phrase “I want to ride to the ridge where the West commences” he utters “too many words,” most likely in an effort to explain his on-air slip-up. Shortly after his performance Sinatra was fired from the *Your Hit Parade* show supposedly due to his on-air comment about the lyrics.

To the Conductor:

A quick horn fanfare precedes Sinatra’s entrance with the melody. The backgrounds underneath are definitely in the style of Sinatra’s former employer, the Tommy Dorsey Orchestra, and should be approached with an appropriate level of bounce and swing. It’s also worth noting that the arrangement is taken at a slightly brighter clip than the song is normally associated with. Indeed, the brisk tempo even seemed to catch Sinatra off guard during a live recorded performance.

The full ensemble shout chorus begins at measure 35, and is largely based around the song’s melody. Said melody is handled mostly by the brass, with a few measures at 43 being the exception. It’s interesting to notice May’s arranging style in an early stage here - take particular note of the “swooping” sax riff at measure 44. Sinatra re-enters at measure 51, at first accompanied only by some gently prodding strings before the Dorsey-esque horns return. The melody is played through one more time, concluding with another horn fanfare of equal brevity as the introduction.

Included are optional trumpet 4 and trombone 4 parts that function as alternates to the horns in F. This publication has been prepared using both Lowell Martin and Billy May’s original pencil scores as well as the parts used during the radio performance.

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.

Doug DuBoff and Rob DuBoff

- May 2019

Time Intro

Title DONT FENCE ME IN!

①

ALTO I
ALTO II
Sax's
TEN I
TEN II
BAR

Trumpets

Trombones

Horns

Vocal

Guitar

Drums

Harp

Violins

Viola

Cello

Bass

Piano

ESCO #300

198

Insert

Letters
E F G

H

MARTIN'S

ARR

The image shows a handwritten musical score on a single page. The score is organized into staves for various instruments: Alto I and II, Saxophones (Tenor I and II), Baritone, Trumpets (1-3), Trombones (1-3), Horns, Vocal, Guitar, Drums, Harp, Violins (A, B, C), Viola, Cello, Bass, and Piano. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into two main sections by a vertical blue line. The first section contains musical notation for the instruments, with some handwritten notes like 'EM7' and 'A7' above the guitar staff. The second section, starting after the blue line, is marked 'Insert' and contains a large, wavy line drawn across the staves, indicating that the original music from this section is to be replaced by a section from Lowell Martin's score. Handwritten notes in this section include 'Letters E F G' and 'H', and 'MARTIN'S ARR'. The page number '198' is written in the top left of the second section. The page is numbered '1' in the top right corner. The publisher's information 'ESCO #300' is in the bottom left corner.

Here is the first page of Billy May's score. Note his instruction to the music copyist to insert sections from Lowell Martin's score.

FRANK SINATRA

Time _____

Title

Don't Fence Me In

L. Martin

Alto

"

Sax's
Tenors

"

BAR.

Trumpets

Trombones

Horns

Vocal

Guitar

Drums

Harp

Violins
A
B
C

Viola

Cello

Em

Piano

ESCO #300

A

196

P

P

P

BARITON

P

P

P

Ab Eb Cb Cb Ab C#

Here is the first page of Lowell Martin's score.

VOCAL FRANK SINATRA

Take out of books.

198

DONT FENCE ME IN

L. MARTIN ARLIN

CHORUS SING UP ONE TONE E

OH, GIVE ME LAND, LOTS OF LAND UNDER STAR-RY SKIES A-BOVE

DONT FENCE ME IN LET ME RIDE THRU THE WIDE O-PSH

COUN-TRY THAT I LOVE DONT FENCE ME IN LET ME

F B BE BY MY-SELF IN THE EUS-NING BREEZE LISTEN TO THE MUR-MUR OF THE

COT-TON-WOOD TREES SEND ME OFF FOR-EU-ER BUT I ASK YOU PLEASE

DONT FENCE ME IN JUST TURN ME LOOSE LET ME STRAD-DLE MY OLD

SAD-DLE UN-DEAR NEATH THE WEST-ERN SKIES ON MY CAY

USE LET ME WAH-DEAR O-VER *Joseph Kosc* G

ESCO #100 LOCAL 47, A.F.M.

D H

I WANT TO RIDE TO THE RIDGE WHERE THE WEST BE-GIN-NEC-ES

GAVE AT THE MOON TILL I LOSE MY SENS-ES CANT LOOK AT HOR-SES AND I

CANT STAND FENCE-ES DONT FENCE ME IN

SING - WHOLE WRITTEN OH GIVE ME LAND LOTS OF LAND UNDER STAR-RY SKIES ABOVE

DONT FENCE ME IN LET ME RIDE THRU THE WIDE OPEN COUNTRY THAT I LOVE

DONT FENCE ME IN LET ME BE BY MY-SELF IN THE

EVENING BREEZE LISTEN TO THE MURMUR OF THE COTTON WOOD TREES

SEND ME OFF-FOR-EVER BUT I ASK YOU PLEASE - DONT FENCE ME IN -

JUST TURN ME LOOSE LET ME STRADDLE MY OLD

SADDLE UNDER - NEATH THE WESTERN SKIES ON MY CAY *Joseph Kosc* K

ESCO #100 LOCAL 47, A.F.M.

This is the vocal part that Frank Sinatra most likely used for the 1944 radio performance. Notice the handwriting at the top of the first page that reads, "Take out of books."

DON'T FENCE ME IN

RECORDED BY FRANK SINATRA

SCORE

MUSIC AND WORDS BY COLE PORTER

ARRANGED BY BILLY MAY AND LOWELL MARTIN

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 120

(3)

Vocal

Oh, give me land, lots of land un - der star - ry skies a - bove, don't fence me in. Let me

Woodwind 1: Alto Sax. *f* *mp*

Woodwind 2: Alto Sax. *f* *mp*

Woodwind 3: Tenor Sax. *f* *mp*

Woodwind 4: Tenor Sax. *f* *mp*

Woodwind 5: Baritone Sax. *f* *mp*

Trumpet 1 *f* *mf* *mp* To Hat

Trumpet 2 *f* *mf* *mp* To Hat

Trumpet 3 *f* *mf* *mp* To Hat

Horns in F

Trombone 1 *f* *mf* *mp* To Hat

Trombone 2 *f* *mf* *mp* To Hat

Trombone 3 *f* *mf* *mp* To Hat

Violin I

Violin II

Violin III

Violas

Cello

Harp (Opt.)
E♭ F♯ G♭ A♯
D♯ C♭ B♯

Guitar *f* *mp* Em⁹ A¹³ D⁶ Cm⁶/E^b E^b7 Em⁷ A⁹

Piano *f* *mp* Em⁹ A¹³ D⁶ Cm⁶/E^b E^b7 Em⁷ A⁹

Bass *f* *mp* Em⁹ A¹³ D⁶ Cm⁶/E^b E^b7 Em⁷ A⁹

Drum Set *f* *mp* *sim.* (4)

Vox. ride through the wide o - pen coun - try that I love, don't fence me in. Let me

Ww. 1 (A. Sx.) *mf*

Ww. 2 (A. Sx.) *mf*

Ww. 3 (T. Sx.) *mf*

Ww. 4 (T. Sx.) *mf*

Ww. 5 (B. Sx.) *mf*

Tpt. 1 *mf* Open

Tpt. 2 *mf* Open

Tpt. 3 *mf* Open

Tbn. 1 *mf* Open

Tbn. 2 *mf* Open

Tbn. 3 *mf* Open

Gr. *Em7 A9 Em7 A9 Em7 A7(9) D6 A13*

Pno. *Em7 A9 Em7 A9 Em7 A7(9) D6 A13*

Bs. *Em7 A9 Em7 A9 Em7 A7(9) D6 A13*

D. S. (6) (7)