

JAZZ LINES PUBLICATIONS

*Presents*

**YELLOW DAYS**

RECORDED BY FRANK SINATRA WITH DUKE ELLINGTON

ARRANGED BY BILLY MAY

EDITED BY JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-9059

WORDS AND MUSIC BY ALAN BERNSTEIN

AND ALARCON ALVARO CARRILLO

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## **YELLOW DAYS (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 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, Jazz Lines Publications 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**

*-November 2010*

# YELLOW DAYS

## SCORE

RECORDED BY FRANK SINATRA WITH DUKE ELLINGTON

WORDS AND MUSIC BY ALAN BERNSTEIN  
AND ALARCON ALVARO CARRILLO  
ARRANGED BY BILLY MAY  
EDITED BY JEFFREY SULTANOF

MEDIUM SWING ♩ = 75

①

The score is for a jazz ensemble. It includes parts for Vocal, Reed 1 (Alto Sax), Reed 2 (Alto Sax/Clarinet), Reed 3 (Tenor Sax/Clarinet), Reed 4 (Tenor Sax), Reed 5 (Baritone Sax), Trumpet 1-4, Trombone 1-3, Guitar (Optional), Piano, Bass, and Drum Set. The music is in 4/4 time with a tempo of 75 beats per minute. The key signature has one flat (Bb). The score is divided into four measures. Dynamics include *f* (forte). Chord symbols are provided for the piano and bass parts: Fm7, B7, Bb7, Bb, C9, Gm7(b9), and C7(b9). The drum set part shows a simple rhythmic pattern.

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Vox. I RE -

Rd. 1 (A. Sax)

Rd. 2 (A. Sax)

Rd. 3 (T. Sax) SUBTONE 3

Rd. 4 (T. Sax) SUBTONE 3

Rd. 5 (B. Sax) SUBTONE 3

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

GTR. Fm7 G<sup>b</sup>7 C7(<sup>b</sup>9) B7 B<sup>b</sup>7(<sup>b</sup>9) E<sup>b</sup>6 Gm7 C7(<sup>b</sup>9)

PNO Fm7 G<sup>b</sup>7 C7(<sup>b</sup>9) B7 B<sup>b</sup>7(<sup>b</sup>9) E<sup>b</sup>6 Gm7 C7(<sup>b</sup>9)

BASS Fm7 G<sup>b</sup>7 C7(<sup>b</sup>9) B7 B<sup>b</sup>7(<sup>b</sup>9) E<sup>b</sup>6 Gm7 C7(<sup>b</sup>9)

D. S.

5 6 7 8

**(A)**

Vox. MEM - BER WHEN THE SUN - LIGHT HAD A SPE - CIAL KIND OF BRIGHT - NESS AND THE LAUGH - TER HELD A LOV - ER'S KIND OF

Rd. 1 (A. Sax) *p*

Rd. 2 (A. Sax) *p*

Rd. 3 (T. Sax) *p*

Rd. 4 (T. Sax) *p*

Rd. 5 (B. Sax) *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

GTR. *p*  
Fm7 Bb7 Fm7 Bb7 Eb6 Fm F#o7 Gm7(b9) C7(b9)

PNO *p*  
Fm7 Bb7 Fm7 Bb7 Eb6 Fm F#o7 Gm7(b9) C7(b9)

BASS *p*  
Fm7 Bb7 Fm7 Bb7 Eb6 Fm F#o7 Gm7(b9) C7(b9)

D. S. (4)

9 10 11 12