

JAZZ LINES PUBLICATIONS

Presents

ALL I NEED IS THE GIRL

RECORDED BY FRANK SINATRA WITH DUKE ELLINGTON

ARRANGED BY BILLY MAY

PREPARED FOR PUBLICATION BY ROB DUBOFF, JEFFREY SULTANOF, AND DYLAN CANTERBURY

FULL SCORE

JLP-9060

LYRICS BY STEPHEN SONDHEIM, MUSIC BY JULE STYNE

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THE JAZZ LINES FOUNDATION INC.

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FRANK SINATRA/DUKE ELLINGTON SERIES

ALL I NEED IS THE GIRL (1967)

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.

The Music:

By December of 1967 Frank Sinatra was one of the most successful men in show business. Singer, movie star, radio and TV personality, and performer on the biggest stages in the world, he was also the founder of record label Reprise Records (later largely sold to Warner Brothers Records). That December 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 (with the exception of *I Like the Sunrise*, arranged by Jimmy Jones).

On paper, this looked like a dream project. Sinatra was big admirer of the Duke Ellington Orchestra and had wanted to record an album with the band since 1947. Ellington had been a Reprise artist for a few years, not only with his own band, but as a producer as well. Sinatra had previously recorded two successful studio albums with the Count Basie Orchestra (1962's *An Historical Musical First*, arrangements by Neal Hefti, and 1964's *It Might As Well Be Swing*, arrangements by Quincy Jones) as well as completed a tour with the Basie Orchestra in the summer of 1965 culminating in a widely celebrated residency (and album release) at the Sands Hotel in Las Vegas in January 1966. It was only natural that Sinatra felt he could experience similar success with the Ellington Orchestra.

Unfortunately, for a variety of reasons, the end result was less than it could have been.

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 for Reprise Records. 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 the singer. 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 fully respect the business relationships that the Ellington organization maintained. So while Ellington agreed to make an album with Frank, he wasn't really enthralled with the project.

Billy May, Sinatra's longtime collaborator, was a natural choice to write the arrangements and he and Sinatra came up with the list of tunes. According to Doris May (Billy's widow), Billy and Sinatra's pianist Bill Miller flew to meet the Ellington band while they were performing in Seattle, WA, two weeks prior to their scheduled December 11 and 12 recording sessions. With them they brought the recently completed arrangements and proceeded to rehearse the music with the band. May later recalled that the band stumbled through the charts remarking, "Jesus, the rehearsal was terrible. That band, you know, they're terrible sightreaders. So, we got it to where they ran them down and they sounded OK." The Ellington Orchestra was supposed to continue to learn the parts before the upcoming recording session. However, the band apparently did not revisit the material prior to arriving at the December recording session. It is possible that after reading through the songs Sinatra and May chose, the band was less than excited to dig into the material. It is common knowledge that the Ellington Orchestra rarely performed standards or popular songs of the day.

The session started off on rocky footing as the Ellington Orchestra arrived to the studio 45 minutes late. This, and the fact that Sinatra was nursing a cold, cast a sullen mood over the proceedings.

There has been a persistent false rumor that due to a mediocre studio run-through of the charts 'ringers' were brought in to help the band record the parts. This is not true. What is true is that trumpeter Al Porcino was in the sound booth for most of the session but he did not play (according to journalist Patricia Willard who was present). In addition, piano player/arranger Jimmy Jones wrote the arrangement for *I Like the Sunrise* and played piano on that one track. Just from listening to the tracks from this album it is clear that only the members of the Duke Ellington Orchestra were playing.

The playing is sometimes sloppy and sightreading mistakes were not cleaned up. In addition, Sinatra's illness led him to have difficulty singing some of the notes. While critics have often panned this album, the fact is that Billy May's and Jimmy Jones's arrangements are excellent, Sinatra's interpretations are second-to-none, and the Ellington Orchestra's unique voices shine throughout.

Acknowledgments:

Special thanks to Frank Sinatra Enterprises, LLC for granting us permission to publish this arrangement.

Doug DuBoff and Rob DuBoff

-August 2011

1 TROMBONE

SINATRA/ELLINGTON

All I Need Is The Girl

The image shows a handwritten musical score for the Trombone I part of the song "All I Need Is The Girl". The score is written on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The music is divided into measures, with measure numbers 1 through 44 indicated below the staff. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. There are also some handwritten annotations, including a large '8' above measures 17-24 and a large '6' above measures 29-36. The score ends with a double bar line at measure 44.

To the left is the first page of the trombone I part for Billy May's arrangement of *All I Need is the Girl*.

ALL I NEED IS THE GIRL

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SCORE

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MEDIUM SWING ♩ = 120

VOCAL

WOODWIND 1: ALTO SAX *mf* *Cas. Poco a Poco* *f* *ff*

WOODWIND 2: ALTO SAX *mf* *Cas. Poco a Poco* *f* *ff*

WOODWIND 3: TENOR SAX *mf* *Cas. Poco a Poco* *f* *ff*

WOODWIND 4: TENOR SAX *mf* *Cas. Poco a Poco* *f* *ff*

WOODWIND 5: BARITONE SAX *mf* *Cas. Poco a Poco* *f* *ff*

TRUMPET 1 *mf* *Cas. Poco a Poco* *f* *ff*

TRUMPET 2 *mf* *Cas. Poco a Poco* *f* *ff*

TRUMPET 3 *mf* *Cas. Poco a Poco* *f* *ff*

TRUMPET 4 *mf* *Cas. Poco a Poco* *f* *ff*

TROMBONE 1

TROMBONE 2

TROMBONE 3

PIANO *mf* *Cas. Poco a Poco* *f* *ff*
F6 *Gm7* *Cm7* *B13* *C13* *F6* *E9(♯11)* *E9(♯11)* *F9(♯11)* *F9* *F7(♯9)*

BASS *mf* *Cas. Poco a Poco* *f* *ff*
F6 *Gm7* *Cm7* *B13* *C13* *F6* *E9(♯11)* *E9(♯11)* *F9(♯11)*

DRUM SET *mf* *Cas. Poco a Poco* *f* *ff*
RIDE CYM AND CROSS-STICK *sim* (4) (8)

2 3 4 5 6 7 8

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Score for 'All I Need Is the Girl' - Page 2. The score includes parts for Vocals, five saxophones (Soprano, Alto, Tenor 1-4), three trombones (Tbn. 1-3), Piano (Pno.), Bass (Bs.), and Drums (D. S.).

Instrumentation and Parts:

- Vocals:** Features lyrics "got my" at the end of the page.
- Saxophones (Sax. 1-5):** Soprano, Alto, Tenor 1, Tenor 2, Tenor 3, Tenor 4.
- Trombones (Tbn. 1-3):** Trombone 1, Trombone 2, Trombone 3.
- Piano (Pno.):** Includes chord progressions: B^b6, B^o7, F[%], E^b7, D7(♯9), G⁹, C⁹SUS, E^b%, E%, F%.
- Bass (Bs.):** Includes a "Solo" section indicated by a dashed line.
- Drums (D. S.):** Includes "RIDE C'rim" and "HAT" markings.

Performance Markings:

- ff:** Fortissimo, used in the Trombone 1 and 2 parts.
- (TO PLUNGER):** Markings for plunger technique in the Tenor 1-4 parts.
- mp:** Mezzo-piano, used in the Drums part.
- (12):** A circled number 12, likely a rehearsal mark.

Page Numbers: 9, 10, 11, 12, 13, 14, 15, 16.

ALL I NEED IS THE GIRL

SCORE - PAGE 3

17

Vbr. *TRAGED PRESSION GOT MY BEST VEST, ALL I NEED NOW IS THE GIRL GOT MY*

SubTONE *mp*

Ed. 3 (T Sc) *mp*

Ed. 4 (T Sc) *mp*

Ed. 5 (B. Sc) *mp*

PHO. *mp*
F⁶ Cm⁷ C⁷ Cm⁷ C⁷ Am⁷ D⁷

Bs. *mp*
F⁶ Cm⁷ C⁷ Cm⁷ C⁷ Am⁷ D⁷

D. S. *c.s.* *sm* (4) (8)

17 18 19 20 21 22 23 24