

JAZZ LINES PUBLICATIONS

*Presents*

# ALL THROUGH THE NIGHT

RECORDED BY ELLA FITZGERALD

ARRANGED BY BUDDY BREGMAN

PREPARED FOR PUBLICATION BY LILAH DUBOFF, ROB DUBOFF, AND JEFFREY SULTANOF

## FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-6158

WORDS AND MUSIC BY COLE PORTER

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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## ALL THROUGH THE NIGHT (1956)

### **Ella Fitzgerald Biography:**

Truly the First Lady of Song, Ella Fitzgerald was one of the greatest singers in American history. As her official website perfectly states, “Her voice was flexible, wide-ranging, accurate, and ageless. She could sing sultry ballads, sweet jazz, and imitate every instrument in an orchestra.” She enthralled audiences all over the world for decades, worked with everyone from Duke, Dizzy, and Count Basie to Nat King Cole and Sinatra, and left a recorded legacy that is second to none.

Born Ella Jane Fitzgerald on April 25, 1917 in Newport News, Virginia, Ella endured some rough times as a child. Following the split of her parents, she moved with her mother to Yonkers, NY, and sadly lost her mother at age 15. Fighting poverty, Ella eventually used these difficult times as motivation in life, and continued to harbor dreams of being an entertainer. She made her public singing debut at the Apollo Theater in Harlem on November 21, 1934 at age 17. Buoyed by her success, she continued to enter and win singing contests, and soon was singing with Chick Webb’s band. In 1938 she quickly gained acclaim with her version of *A-Tisket, A Tasket*, which was a huge success and made her famous at age 21; for over 50 years she remained a star.

Following Webb’s death in 1939, Ella briefly led the band, and soon struck out on her own as a solo artist, taking on various projects as well as making her film debut. While on tour with Dizzy Gillespie in the mid-1940s, Ella began to respond to the massive changes in the jazz world, as swing was giving way to bebop; she began incorporating scat singing into her repertoire as a reaction to the improvisational nature of bebop. As she recalled years later “I just tried to do [with my voice] what I heard the horns in the band doing.” During this period, she also met bassist Ray Brown, whom she was to marry and adopt a son with. Through Brown, she met jazz impresario and producer Norman Granz, and this relationship led to her greatest stardom and achievements.

Ella joined Granz’s Jazz at the Philharmonic Tour, recorded classic albums with Louis Armstrong, and from 1956-1964 worked on what may be her greatest legacy, the Song Book series, featuring the music of Cole Porter, Rodgers and Hart, Duke Ellington, Irving Berlin, the Gershwins, Harold Arlen, Jerome Kern, and Johnny Mercer. It can be argued that along with the seminal work of Frank Sinatra, these records created some of the greatest and most definitive versions of a huge portion of what comprises the Great American Songbook. Ira Gershwin famously remarked, “I never knew how good our songs were until I heard Ella Fitzgerald sing them.” Ella also did what music can uniquely do in tying together many strands of American culture at a time when race relations were a major issue in American society. Critic Frank Rich expressed it so well shortly after Ella’s death, writing about her Song Book series: “Here was a black woman popularizing urban songs often written by immigrant Jews to a national audience of predominantly white Christians.”

Ella toured constantly during these years, and she and Granz did their part to help the burgeoning civil rights movement, fighting inequality and discrimination at every turn, bravely even in the Deep South. During the 1960s Ella continued to tour and record, also appearing in movies and being a regular guest on all of the most popular talk and variety TV shows. Throughout the 1970s, she kept touring all over the world, and became even more well-known through a series of high-profile ad campaigns. Anyone who grew up in the 1970s remembers Ella’s “Is it live or is it Memorex” commercials.

One of the lesser-known aspects of her life at the time was her charitable side. She was known as a very shy person who was protective of her privacy. As a way to help others avoid what she went through as a child, she gave frequent generous donations to all sorts of groups and organizations that helped underprivileged youth, and her official website even suggests that continuing to be able to this was a major driving force behind the unrelenting touring schedule she continued to maintain. She cared for her sister Frances’ family after Frances passed as well.

By the 1980s, she had acquired countless awards and honors, among them 13 Grammys including the Lifetime Achievement Award and the Presidential Medal of Freedom. But the endless touring schedule did begin to take its toll, and Ella began to experience serious diabetes-related health problems. From the mid-1980s to the mid-1990s she suffered a series of surgeries and hospital stays, and by 1996 she had tired of spending so much time in hospitals. She spent her last days enjoying being outdoors at her Beverly Hills home, sitting outside and simply being with she and Ray Brown's adopted son Ray, Jr. and her granddaughter Alice. Many sources report that during her last days she reportedly said, "I just want to smell the air, listen to the birds, and hear Alice laugh."

She died in her home on June 15, 1996 at the age of 79, and the tributes were instant, huge, and international. Befitting someone of her stature, who was at the pinnacle of the entertaining world for nearly half a century and left behind a legacy that will never diminish in its beauty and importance, her archival material and arrangements reside at the Library of Congress and the Smithsonian.

There are few figures in American history who left behind what Ella did. A shy, reticent woman from very humble beginnings, she thrilled countless millions all over the world with her beautiful voice and her singular way of interpreting a tune. She sang in so many styles, worked with so many of the best composers and arrangers in the music business, performed with most of the other greatest stars of her era, and left a body of work that truly enhances the American experience.

### **Buddy Bregman Biography:**

Bregman was born in Chicago, and was arranging music by the time he was 11. One of his early arrangements was played by the rehearsal big band led by a young William Russo before he joined Stan Kenton. Bregman's uncle was the great songwriter Jule Styne, who, as a boy, Bregman would visit during the summer. Bregman considered Styne a surrogate father.

Bregman came to Los Angeles to attend UCLA and wound up making the city his permanent home. He arranged four songs for a group called The Cheers, and their recording of the Lieber and Stoller-composed (*Bazoom*) *I Need Your Lovin'* hit the pop charts. Norman Granz heard the song and liked it, not knowing at the time that his young tennis partner had arranged it.

At this time Norman Granz was in the process of consolidating his three record labels into the newly formed Verve label. He hired Buddy Bregman to head the A&R department. Among Bregman's duties was to arrange and conduct for Ella Fitzgerald. Ella was suspicious of Bregman's youth, but soon warmed up to him. Together they created two of the biggest-selling albums of her career, the Cole Porter Songbook and the Rodgers and Hart Songbook. These two records were the first entries in her songbook series of albums.

Bregman arranged for Bing Crosby, Ricky Nelson, Mitzi Gaynor, Anita O'Day and many other performers for Verve release. He also arranged for Jerry Lewis, Carmen McRae, Sammy Davis, Jr., Eydie Gorme, Judy Garland and Ethel Merman. He also split orchestrating duties for the film musical version of *The Pajama Game*.

Bregman was invited to produce musical shows for the BBC, and he spent ten years in Europe. Returning in 1973, he continued to arrange, as well as produce and direct for television and motion pictures.

### **The Music:**

Originally written by Cole Porter in 1934 for the musical *Anything Goes*, Ella Fitzgerald and Buddy Bregman created the definitive performance of this tune for the 1956 *Cole Porter Song Book* album.

The arrangement begins with woodwinds on flute, clarinets, and bass clarinet while Ella sings the seldom-heard verse. She's also accompanied by subdued strings during this section. With the arrival of the famous chorus section the arrangement turns to a swing feel with woodwinds on alto, tenor, and baritone saxophones. The one-chorus reading of the tune closes with a recap of the intro (with woodwinds once again doubling). For this publication, optional alternate woodwind parts are included that avoid the need for the doubles.

This publication was prepared using Buddy Bregman's pencil score - this is not a transcription.

**Doug DuBoff, Rob DuBoff, and Dylan Canterbury**

- November 2023

ECCA  
FITZGERALD

# ALL THROUGH THE NIGHT

#3

1

Vocal

FP 1

2

Reeds 3

4

Bo. V. 5

1

Trumpets 2

3

4

Horns

1

Trombones 2

3

4

Harp

A

Violins B

C

Viola

Cello

Drums

Guitar

Bass

Piano

WOOD  
& FREEMAN  
2740 206

Arranged by BUDDY BREGMAN

Above is the first page of Buddy Bregman's score for *All Through the Night*.

# ALL THROUGH THE NIGHT

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## SCORE

PREPARED FOR PUBLICATION BY LILAH DUBOFF, ROB DUBOFF, AND JEFFREY SULTANOF

MEDIUM ♩ = 120

The score is arranged for a full jazz ensemble. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'MEDIUM' with a quarter note equal to 120 beats per minute. The score includes parts for:

- Vocal: A single staff with a whole rest.
- Woodwind 1: Flute/Alto Sax. Features a 'solo' section with a melodic line starting on a half note, marked *mf*.
- Woodwind 2: Clarinet/Alto Sax. Plays a sustained chord, marked *mp*.
- Woodwind 3: Clarinet/Tenor Sax. Plays a sustained chord, marked *mp*.
- Woodwind 4: Clarinet/Tenor Sax. Plays a sustained chord, marked *mp*.
- Woodwind 5: Bass Clarinet/Baritone Sax. Plays a sustained chord, marked *mp*.
- Trumpet 1-4 and Trombone 1-4: All parts are marked 'Cup Mute' and have whole rests throughout the piece.
- Violin 1 & 2: Violin 1 has a melodic line with a 'div.' (divisi) marking. Violin 2 plays a sustained chord, marked *mp*.
- Viola: Plays a sustained chord, marked *mp*.
- Cello: Plays a sustained chord, marked *mp*.
- Harp: Provides harmonic support with chords, marked *mp*. Chords include E4, F#4, G4, A4, D#4, C#4, B4, D#4, and Eb4.
- Guitar: Whole rest.
- Piano: Provides harmonic support with chords, marked *mp*.
- Acoustic Bass: Provides harmonic support with chords, marked *mp*.
- Drum Set: Uses 'Brushes' for a light, textured accompaniment, marked *mp*.

5

Vox. The day is my en - e-my, the night my friend. For I'm al - ways so a-lone 'til the day draws to an end.

Ww. 1 (Fl.) *mf*

Ww. 2 (Cl.) *mp*

Ww. 3 (Cl.) *mp*

Ww. 4 (Cl.) *mp*

Ww. 5 (Bs. Cl.) *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Hp. *mp*

Pno. *mp*

Bs. *mp*

D. S. *mp*

5 6 7 8 9 10 11 12

(4) (8)