

JAZZ LINES PUBLICATIONS

Presents

CAN'T HELP LOVIN' DAT MAN

RECORDED BY ELLA FITZGERALD

ARRANGED BY NELSON RIDDLE

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-9452

WORDS BY OSCAR HAMMERSTEIN II

MUSIC BY JEROME KERN

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



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CAN'T HELP LOVIN' DAT MAN (1963)

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.

Nelson Riddle Biography:

(Adapted from the official Nelson Riddle website)

Nelson Riddle was one of the greatest arrangers in the history of American popular music. He worked with many of the major pop vocalists of his day, but it was his immortal work with Frank Sinatra, particularly on the singer's justly revered Capitol concept albums, that cemented Riddle's enduring legacy. He was a master of mood and subtlety, and an expert at drawing out a song's emotional subtext. He was highly versatile in terms of style, mood, and tempo, and packed his charts full of rhythmic and melodic variations and rich tonal colors that blended seamlessly behind the lead vocal line. He often wrote specifically for individual vocalists, keeping their strengths and limitations in mind and pushing them to deliver emotionally resonant performances. This is evidenced certainly in his work with Sinatra in the following quote from Charles Granata's book "Sessions with Sinatra,": "It quickly became apparent that Riddle, of all the arrangers the singer had worked with, complemented Sinatra's talents better than anyone else."

Born June 1, 1921, in Oradell, NJ, Nelson Smock Riddle studied piano as a child, later switching to trombone at the age of 14. After getting out of the service, he spent 1944-1945 as a trombonist with the Tommy Dorsey Orchestra, also writing a couple of arrangements (Laura and I Should Care). By the end of 1946, with the help of good friend, Bob Bain, he secured a job arranging for Bob Crosby in Los Angeles. He then became a staff arranger at NBC Radio in 1947, and continued to study arranging and conducting with Mario Castelnuovo-Tedesco and Victor Young. Soon he was occasionally writing for Nat 'King' Cole, initially as a ghost arranger. However, the successes of his arrangements for *Mona Lisa* (1950), *Unforgettable* (1951), and *Too Young* (1951) set him on his way to doing most of Nat's music at Capitol Records. By this time, Nelson Riddle had become conductor of the orchestra and had his name printed on the record label. He was no longer an anonymous arranger.

When Frank Sinatra signed with Capitol Records in 1953, the label encouraged him to work with the up-and-coming Riddle, who was now Capitol's in-house arranger. Though he had helped Nat achieve his biggest hit, *Mona Lisa*, Sinatra was still reluctant. He soon recognized the freshness of Riddle's approach and eventually came to regard him as his most sympathetic collaborator. The first song they cut together was *I've Got the World on a String*. When Sinatra and Riddle began to record conceptually unified albums that created consistent moods, the results were some of the finest and most celebrated albums in the history of popular music. Riddle's work with Ella Fitzgerald on the *Gershwin Song Book* album set in 1959 was considered one of the most elegant and unique interpretations of a most amazing body of work.

His motion picture and television credits include *The Young at Heart*, *High Society*, *Pal Joey*, *Paint Your Wagon*, *The Tender Trap*, *Can-Can*, *Li'l Abner*, *A Hole in the Head*, *The Great Gatsby* (for which he received an Academy Award for musical adaptation), *The Untouchables*, *Naked City*, and *Route 66*, the first TV theme to become a chart-topper.

His recording career tapered off in the 1970s and early 1980s with the continuing growth of rock 'n' roll and electronic instruments. However, in 1983, he received a phone call from Linda Ronstadt asking him to write an arrangement for the old standard *I Guess I'll Hang My Tears Out to Dry*. His reply was that he would not consider writing a single arrangement, but rather a complete album. The first of his three-album collaboration with Ronstadt, *What's New*, went on to become enormously popular, selling over five million copies and spending 81 weeks on the Billboard pop charts.

Riddle's last performance was at South Street Seaport on September 13th, 1985. He died on October 6, 1985, surrounded by his six children.

The Music:

The song *Can't Help Lovin' Dat Man* comes from Jerome Kern and Oscar Hammerstein's Broadway musical *Show Boat* that premiered in 1927. The show is filled with racial stereotypes and dialog that immitates African American vernacular English including the offical title of this particular song. For this publication, for history's sake, we present the title of the song as-written by Kern and Hammerstein (see the note below regarding the word "dat").

This Nelson Riddle arrangement comes from Ella Fitzgerald's 1963 album *Ella Fitzgerald Sings The Jerome Kern Song Book*. Riddle changes things up for this arrangement and produced a score featuring 5 flutes, 5 horns in F, and cellos along with the more traditional sound of 3 trumpets, 3 trombones, and rhythm section.

Notes to the Conductor:

After a four bar introduction featuring flutes, horns, and harmon muted trumpets the vocalist enters in a relaxed, rubato feel for a reading of the seldom-heard verse. The conductor will need to keep everyone together during this *colla voce* section. As the verse winds down at measure 27 a slow swing feel sets up the better-known chorus. The first eight bars of the chorus feature the horns in F along with the celli providing the accompaniment. The second 'A' section showcases all five flutes in a quieter moment that leads to the bridge and a crescendo to *forte*. The band cutoff at measure 61 becomes a very dramatic moment. The volume drops back down to *piano* for the last 'A' section of the chorus before the ensemble once again builds to *forte* for the final fanfare.

Riddle calls for six celli on part one and four celli on part two (10 total players). A minimum of five players are required.

Ella opted to sing the word "that" in place of "dat" and we encourage your singer to do the same.

This publication was based on Nelson Riddle's pencil score - this is not a transcription.

Acknowledgments:

Special thanks to the Ella Fitzgerald Estate and Charitable Trust for granting us permission to publish this arrangement.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

January 2023

Ella

REE

E

E

B

B

Trumpets 2

3

S

Trombs. 2

3

P

Drums

TP

A

Violins B

C

G.

Viola

Cello

Bass

The image shows a handwritten musical score on a page of manuscript paper. The score is arranged in a standard orchestral layout with multiple staves. At the top, the title "Can't Help Lovin' Dat Man" is written in pencil, along with the number "25" circled and the number "#218". The staves are labeled on the left side with instrument names: Ella, REE, E, E, B, B, Trumpets 2, 3, S, Trombs. 2, 3, P, Drums, TP, A, Violins B, C, G., Viola, Cello, and Bass. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. There are some handwritten annotations and corrections throughout the score, particularly in the brass and woodwind sections. The paper shows signs of age and use, with some smudges and ink bleed-through.

Above is the first page of Nelson Riddle's pencil score for *Can't Help Lovin' Dat Man*, recorded by Ella Fitzgerald in 1963.

CAN'T HELP LOVIN' DAT MAN

RECORDED BY ELLA FITZGERALD

SCORE

WORDS BY OSCAR HAMMERSTEIN II, MUSIC BY JEROME KERN

ARRANGED BY NELSON RIDDLE

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

RUBATO ♩ = 75

RIT.

Score for *Can't Help Lovin' Dat Man*, recorded by Ella Fitzgerald. The score is in 4/4 time and includes parts for Vocal, Woodwinds (Flute), Trumpets (1-3), Horns (F1-5), Trombones (1-3), Cellos (1 & 2), Harp, Guitar, Celeste/Piano, Bass, and Percussion (Bells, Vibraphone, Brushes, Drum Set). The score is divided into measures 2, 3, and 4.

Measure 2: Features woodwinds and horns. Trumpets 1-3 are marked with **Harmon Mute**. Trombones 1-3 are marked with **Cup Mute**. The harp and guitar are marked *p*. The celeste/piano part is marked *mp*. The bass is marked *p* and **Arco**. Percussion includes **Bells** and **Brushes**.

Measure 3: Features woodwinds and horns. Trumpets 1-3 are marked *mp* and *mf*. Trombones 1-3 are marked *p*. The harp and guitar are marked *p*. The celeste/piano part is marked *mp*. The bass is marked *p*. Percussion includes **Bells** and **Brushes**.

Measure 4: Features woodwinds and horns. Trumpets 1-3 are marked *mp* and *mf*. Trombones 1-3 are marked *p*. The harp and guitar are marked *p*. The celeste/piano part is marked *mp*. The bass is marked *p*. Percussion includes **Bells** and **Brushes**.