

JAZZ LINES PUBLICATIONS

Presents

I GOT RHYTHM

RECORDED BY ELLA FITZGERALD

ARRANGED BY NELSON RIDDLE

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-9467

MUSIC AND LYRICS 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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I GOT RHYTHM (1959)

Background:

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.

The Music:

In 1959, arranger Nelson Riddle was at the top of the arranging world, internationally famous, having worked with Nat King Cole, Dean Martin, Judy Garland, and others, and was best-known for arranging some of the all-time greatest works of Frank Sinatra, including *Songs for Swingin' Lovers* and *A Swingin' Affair*. Riddle and Fitzgerald had never worked together, and their musical marriage was a seemingly obvious one, especially for a canon such as that of the Gershwins. Recorded in several sessions during the first seven months of 1959, the project became the largest of Fitzgerald's career, and was further enhanced by the support of Ira Gershwin, who apparently contributed lyrics to some songs which had previously lacked them in finished form. As with other entries in the series, both well-known classics and rarities were recorded, resulting in a wonderfully thorough presentation. The completed project received universal acclaim, and *But Not For Me* received the 1960 Grammy Award for Best Female Pop Vocal Performance. In perhaps the greatest testament to the brilliance of Ella Fitzgerald and the interpretations of the Gershwin Songbook created by she and Nelson Riddle, Ira Gershwin has been famously quoted as saying, "I never knew how good our songs were until I heard Ella Fitzgerald sing them."

Ella Fitzgerald Sings the George and Ira Gershwin Songbook was the high point in the series of songbook packages produced by Norman Granz for the Verve label. There had been four such projects beforehand: boxes of songs by Cole Porter, Rodgers and Hart, Duke Ellington, and Irving Berlin. Granz decided to make the Gershwin box the most ambitious of all of them: 5 LPs plus a 7" limited edition bonus disc that included Riddle arrangements of Gershwin instrumental compositions. This project had the enthusiastic cooperation and participation of lyricist Ira Gershwin who attended the recording sessions and re-wrote lyrics for the occasion. This was the first songbook session that Nelson Riddle participated in. Granz had wanted Riddle to arrange music for the previous songbooks, but he was unavailable at the time.

Notes to the Conductor:

Serving as one of jazz's longtime go-to vehicles for improvisation, George and Ira Gershwin's "I Got Rhythm" receives an outstanding and unique treatment from Nelson Riddle for Ella Fitzgerald's 1959 album "Ella Fitzgerald Sings the George and Ira Gershwin Song Book."

Those expecting to hear a typically bright and chipper melody statement are in for a surprise at the start, as Riddle's arrangement features an almost Aaron Copland inspired orchestral introduction featuring a call and response between trumpet and flute; said trumpet and flute solos should be approached with an almost orchestral interpretation. Riddle's arrangement takes advantage of the oft-neglected verse beginning at measure 5, with Fitzgerald offering up a slow rubato interpretation with lush accompanying textures from the woodwinds and strings.

Halfway through the verse, the tempo kicks in beginning at measure 19, culminating with the iconic melody's entrance at measure 29. Riddle cleverly crafts a series of ensemble breaks around Fitzgerald's melody statements during this part of the arrangement. The backgrounds throughout this section are, appropriately, simple but heavily syncopated, never exceeding a medium volume level. Fitzgerald gets a chance to flex her scat muscles beginning at measure 61, where she solos over a delightful ensemble shout that references but never outright repeats the melody.

Fitzgerald's scatting comes to a close at measure 77, where she resumes singing the melody. The volume level drops back down, but the intensity from the shout section should remain intact. The arrangement gradually rebuilds in volume, finally hitting full power at measure 100, with Fitzgerald getting one final break before the final ensemble hit.

This arrangement is for studio orchestra with female vocal soloist. This is not a transcription - it has been prepared from Nelson Riddle's original pencil score. An optional synthesizer part is included that may be used in place of the strings.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- March 2017

Ella Fitzgerald "I GOT RHYTHM" *Ira Gershwin*
Nelson Riddle ©

The score is a full orchestral arrangement. The top section includes woodwinds and brass. The middle section includes strings and piano. The bottom section includes guitar, viola, cello, bass, and percussion. The notation is a mix of printed and handwritten pencil ink. The paper shows signs of age, including yellowing and some foxing.

Here is the first page of Nelson Riddle's original pencil score for *I Got Rhythm*, arranged in 1959. Notice that Ira Gershwin, Nelson Riddle, and Ella Fitzgerald signed this score as they did for all of the scores from the Gershwin Songbook Set.

I GOT RHYTHM

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MUSIC AND LYRICS BY GEORGE GERSHWIN AND IRA GERSHWIN

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SCORE

RUBATO

The score is arranged for a full jazz ensemble. The vocal line is at the top, followed by woodwinds (Flute, Clarinet), trumpets (with Harmon Mute for Trumpet 2), trombones, and bass trombone. The string section includes Violin I, Violin II, Violin III, Viola, and Cello. The rhythm section consists of Harp, Guitar, Piano, Bass, and Drum Set. The score is in 4/4 time and marked 'RUBATO'. Dynamics range from *p* (piano) to *mf* (mezzo-forte) and *f* (forte). Performance instructions include 'solo, legato' for the flute and trumpet 3, and 'arco' for the bass. The harp part includes chord voicings: Eb, F#, G#, A#, D#, C#, Bb.

⑤ IN 2 $\text{♩} = \text{♩}$

Vox. Days can be sun - ny with nev - er a sigh. Don't need what mon - ey can buy.

Ww. 1 (Fl.) *mp*

Ww. 2 (Fl.) *mp*

Ww. 3 (Fl.) *mp*

Hn. *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *p*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vln. III *p* *mf*

Vla. *p* *mf*

Vc. *p* div. unis.

Pno.

Bs. *p* pizz.

5 6 7 8 9 10 11 12

(13)

Vox. Birds in the trees sing their day - ful of songs. Why should - n't we sing a - - - long?

Ww. 1 (Fl.) *mf*

Ww. 2 (Fl.) *mf*

Ww. 3 (Fl.) *mf*

Ww. 4 (Cl.) *mf*

Ww. 5 (Cl.) *mf*

Vln. I *mp*

Vln. II *mp*

Vln. III *mp*

Vla. *mp*

Vc. *mp*

Bs. *mf*

To Alto Sax.

To Alto Sax.

To Tenor Sax.

To Tenor Sax.

To Baritone Sax.

div. unis.

div. unis.

13 14 15 16 17 18 19 20

(21)

Vox. *I'm chip - per all the day, hap - py with my lot.*

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

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

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

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

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

Tpt. 2 *G⁹ fill*

Tbn. 1 *sfz*

Tbn. 2 *sfz*

Tbn. 3 *sfz*

B. Tbn. *sfz*

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vla. *p*

Vc. *p* *div.*

Gr. *mp* *E⁷* *F¹³* *E⁹* *F⁹*

Pno. *mp* *E⁷* *F¹³* *E⁹* *F⁹*

Bs. *mp* *E⁷ (in 2)* *F¹³* *E⁹* *F⁹*

D. S. *mp* *(in 2)* *(4)*