

Presents

JAZZ LINES PUBLICATIONS

TOO DARN HOT

RECORDED BY ELLA FITZGERALD

ARRANGED BY BUDDY BREGMAN

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-9604

WORDS AND MUSIC BY COLE PORTER

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THE JAZZ LINES FOUNDATION INC.

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ELLA FITZGERALD SERIES

TOO DARN HOT (1956)

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.

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, he would visit during summers. 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:

Ella Fitzgerald Sings the Cole Porter Song Book was quite possibly the most important recording of not only the career of Fitzgerald herself, but also producer Norman Granz, whose Verve recording label debuted with the release of this album. Although they all excite in their own ways, arranger Buddy Bregman's appropriately heated arrangement of Porter's *Too Darn Hot* stands out as a particularly strong member of Fitzgerald and Granz's budding professional relationship.

Notes to the Conductor:

The hard-riffing saxophone and trombone sections set up Fitzgerald's entry at measure 5. The volume level stays at a fairly comfortable medium level throughout the majority of the arrangement, but backgrounds should always be aware to never outshine the vocalist's presence. Drum cues have been written in throughout to allow the drummer to coordinate their accompaniment with what the horn sections are doing. Things stay fairly simple until the arrangement really ratchets things up for an ensemble shout section beginning with the pickups to measure 50. Although the band uses a souped-up variation of the melody as its main melody line, Bregman throws some occasional interjections in here and there from the saxophones and trombones to keep things interesting. The Milt Bernhart-led trombone section gets to star at measure 58, slipping and sliding around another reworked version of the melody for 8 measures.

The second A section at measure 66 begins not with a re-entry of the vocalist, but with a 4 bar muted trumpet solo, provided on the original recording by the incomparable Harry "Sweets" Edison. Fitzgerald returns at the pickup to the 5th bar with some recycled background figures from the ensemble. A repeated chorus of "too darn hot" is repeated twice at measure 114 with Edison providing solo fills over top before the ensemble returns at full strength for the final salvo at measure 122, with the trombone, bass and drums bringing the arrangement to a crisp, clean finish.

Most of the material in this publication has been prepared from Bregman's original pencil score and the original set of parts used during the 1956 recording session. Unfortunately, the shout section (from measures 49-65) and ending (from measure 122 on) did not appear in the original parts, as they were likely written as inserts. This insert section is currently lost. In order to preserve the original arrangement as best as possible, these sections have been transcribed to complete the arrangement.

Acknowledgments:

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Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- March 2017

TOO DARN HOT



Musical score for Trombone 3, measures 1-61. The score is written in bass clef with a key signature of one flat (Bb). It includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'ff'. Measure numbers 1, 3, 4, 5, 13, 17, 18, 19, 20, 21, 23, 24, 25, 37, 38, 39, 40, 41, 43, 44, 45, 47, 48, 49, 51, 52, 53, 55, 56, 57, 58, 59, 60, and 61 are clearly marked.

Musical score for Trombone 3, measures 62-124. The score continues in bass clef with a key signature of one flat. It includes various musical notations such as slurs, accents, and dynamic markings like 'ff'. Measure numbers 62, 63, 64, 65, 66, 67, 68, 69, 77, 78, 79, 80, 81, 83, 84, 85, 87, 88, 89, 91, 92, 93, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 123, and 124 are clearly marked.

This is the trombone 3 part for Too Darn Hot.

TOO DARN HOT

SCORE

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MEDIUM SWING ♩ = 160

The score is arranged for a jazz ensemble. The vocal line is in the key of C minor (three flats) and 4/4 time. The instrumental parts include five woodwinds (Alto Sax, Tenor Sax, Baritone Sax), four trumpets, four trombones (including Bass Trombone), guitar, piano, acoustic bass, and drum set. The score is marked with dynamics such as *f* (forte) and *sfz* (sforzando). The key signature is C minor, and the tempo is Medium Swing at 160 beats per minute. The score includes a vocal line with the word "It's" at the end of the first measure. The instrumental parts feature complex rhythmic patterns and melodic lines. The score is divided into measures, with some measures containing multiple bar lines. The score is arranged for a jazz ensemble.

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5

Vox. *mf*
 too darn hot, it's too darn hot. I'd like to sup_ with my ba-by to-night. Re - fill the cup_ with my ba-by to-night. I'd
 too darn hot, it's too darn hot. I'd like to coo_ with my ba-by to-night. and pitch the woo with my ba-by to-night. I'd

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

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

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

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

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

Gtr. *mf*
 Cm⁶ Gm⁷ Cm⁶ Gm⁷ Cm⁶ Cm⁶ Dm⁷(^b9) G⁷ Cm⁶ Dm⁷(^b9) G⁷

Pno. *mf*
 Cm⁶ Gm⁷ Cm⁶ Gm⁷ Cm⁶ Cm⁶ Dm⁷(^b9) G⁷ Cm⁶ Dm⁷(^b9) G⁷

Bs. *mf*
 Cm⁶ Gm⁷ Cm⁶ Gm⁷ Cm⁶ Cm⁶ Dm⁷(^b9) G⁷ Cm⁶ Dm⁷(^b9) G⁷

D. S. (4) (8) (12)

5 6 7 8 9 10 11 12 13 14 15 16

TOO DARN HOT

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17

Vox. like to sup_ with my ba-by to-night, fill the cup_ with my ba-by to-night, but I ain't up_ to my ba-by to-night 'cause it's too darn hot. Ac -
like to coo_ with my ba-by to-night, and pitch the woo_ with my ba-by to-night, but bro-ther you'd fight_ with my ba-by to-night 'cause it's too darn hot. It's hot.

Ww. 1 (A. Sax.) *fz* *mf* *fz* *ff* *ff*

Ww. 2 (A. Sax.) *fz* *mf* *fz* *ff* *ff*

Ww. 3 (T. Sax.) *fz* *mf* *fz* *ff* *ff*

Ww. 4 (T. Sax.) *fz* *mf* *fz* *ff* *ff*

Ww. 5 (B. Sax.) *fz* *mf* *fz* *ff* *ff*

Tpt. 1 *fz* *fz* *ff* *ff*

Tpt. 2 *fz* *fz* *ff* *ff*

Tpt. 3 *fz* *fz* *ff* *ff*

Tpt. 4 *fz* *fz* *ff* *ff*

Tbn. 1 *fz* *fz* *ff* *ff*

Tbn. 2 *fz* *fz* *ff* *ff*

Tbn. 3 *fz* *fz* *ff* *ff*

B. Tbn. 4 *fz* *fz* *ff* *ff*

Gtr. C⁶ C⁷ F⁶ F^{m6} C⁶ C⁷ F⁶ F^{m6} C⁶ C⁷ G^{7(b6)} C^{m6} G^{7(b9)} C^{m6} C^{m6}

Pno. C⁶ C⁷ F⁶ F^{m6} C⁶ C⁷ F⁶ F^{m6} C⁶ C⁷ G^{7(b6)} C^{m6} G^{7(b9)} C^{m6} C^{m6}

Bs. C⁶ C⁷ F⁶ F^{m6} C⁶ C⁷ F⁶ F^{m6} C⁶ C⁷ G^{7(b6)} C^{m6} G^{7(b9)} C^{m6} C^{m6}

D. S. (6) (7)