

Presents

JAZZ LINES PUBLICATIONS
ST. LOUIS BLUES

RECORDED BY ELLA FITZGERALD

ARRANGED BY FRANK DEVOL

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9630

BY W. C. HANDY

COPYRIGHT © 2017 JAZZ LINES FOUNDATION, INC.
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2017 THE JAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ELLA FITZGERALD ESTATE.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.
PO BOX 1236
SARATOGA SPRINGS NY 12866 USA

ELLA FITZGERALD SERIES

ST. LOUIS BLUES (1957)

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:

Norman Granz was so impressed with the albums that Frank Sinatra was recording for Capitol Records (featuring arrangements by Nelson Riddle and Billy May) that he hired Frank DeVol as Ella's arranger and set about producing a series of sessions that would be an attempt to duplicate this sound and success. DeVol was an obvious choice due to his significant commercial experience in a variety of contexts. Recorded over multiple sessions from 1957 to 1959, the concept featured Ella singing well-known standards by varying composers and released as a contrast to her song books albums which were being simultaneously recorded.

It's not hard to imagine that arranger Frank DeVol issued a challenge to himself while writing this arrangement to find a way to showcase every aspect of Ella Fitzgerald's wide ranging musicianship into a single chart. Whether he did this or not, it's safe to say that DeVol's arrangement of *St. Louis Blues* did in fact accomplish this goal.

Notes to the Conductor:

The arrangement begins with a brass blast above an ascending unison saxophone line that should experience a natural series of dynamic swells as the line goes higher. Fitzgerald enters with the chestnut of a melody at measure 5. The band performs a call-and-response with itself, with the saxophones playing backgrounds behind the more notey sections of the melody while the brass fill in during the melody's held notes.

The arrangement kicks into a slightly-faster-than double time for the rumba interlude at measure 29 with some appropriately exotic saxophone and trombone backgrounds. The arrangement takes a turn for the brisk with a sudden upshot in tempo at measure 38. An ensemble blast and a brief piano fill sets up the final section of the melody at this new quick tempo. Fitzgerald takes on a more playful approach to the melody at this time, and your vocalist is advised to do the same (Ella's vocal melody has been transcribed here as a model). The ensemble continues to provide a call-and-response accompaniment to the vocals before Fitzgerald engages in one of her incomparable scat solos beginning at measure 90. Although the backgrounds should remain underneath the vocalist throughout, there should be a gradually increasing sense of urgency during this section as the arrangement barrels forward toward its conclusion.

Said conclusion begins when Fitzgerald returns to traditional lyrics beginning at measure 114. At this point, the ensemble should be at full roar, especially for the climactic final few bars at measure 124. The ensemble plays a brief line that descends in register but not volume or power before coming back with the final (surprisingly happy sounding) chord.

This arrangement is for female vocalist with jazz big band. It is not a transcription - it has been prepared from the original set of parts used during the recording session.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- March 2017

-415 ELLA FITZGERALD

ST. LOUIS BLUES

1 ALTO SAX

SLOW BLUES

Handwritten musical notation for the first page of the alto saxophone part, measures 1-24. The notation includes various notes, rests, and articulations. Measure 10 is marked with '(MOAN)'. Section markers 'A' and 'B' are present. Measure numbers 1 through 24 are written in red below the notes.

Handwritten musical notation for the second page of the alto saxophone part, measures 25-58. The notation includes various notes, rests, and articulations. Section markers 'C', 'D', and 'E' are present. Tempo markings 'TEMPO PICKS UP' and 'TEMPO - MED. FAST SWING' are included. Measure numbers 25 through 58 are written in red below the notes.

Here is the alto saxophone I part from Frank DeVol's 1957 arrangement of St. Louis Blues recorded by Ella Fitzgerald.

ST. LOUIS BLUES

SCORE

RECORDED BY ELLA FITZGERALD

By W.C. HANDY

ARRANGED BY FRANK DEVOL

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

SLOW BLUES ♩ = 80

①

The score is arranged for a jazz ensemble. The vocal line is a simple melody. The woodwind section (Alto Sax, Tenor Sax, Baritone Sax) plays a complex, rhythmic pattern. The trumpet and trombone sections play a similar pattern. The guitar and piano provide harmonic support with chords and a walking bass line. The drum set provides a steady rhythm.

Chord progression for Guitar and Piano:

1. F⁹ A⁹ B^{b9} | D⁹ E^{b9} | E^{b9} A^{b9} B^{b9} | A⁹ A^{b9} G⁹ | C⁹ B^{min7} B^b | F⁹(⁶)

2. F⁹ A⁹ B^{b9} | D⁹ E^{b9} | E^{b9} A^{b9} B^{b9} | A⁹ A^{b9} G⁹ | C⁹ B^{min7} B^b | F⁹(⁶)

3. F⁹ A⁹ B^{b9} | D⁹ E^{b9} | E^{b9} A^{b9} B^{b9} | A⁹ A^{b9} G⁹ | C⁹ B^{min7} B^b | F⁹(⁶)

4. F⁹ A⁹ B^{b9} | D⁹ E^{b9} | E^{b9} A^{b9} B^{b9} | A⁹ A^{b9} G⁹ | C⁹ B^{min7} B^b | F⁹(⁶)

COPYRIGHT © 2017 JAZZ LINES FOUNDATION, INC.

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2017 THE JAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ELLA FITZGERALD ESTATE.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

5

Vox. I hate to see... the eve-nin' sun go down, hate to see... the eve-nin' sun go down, 'cause my ba-by... he done left this town.

Ww. 1 (A. Sax.)

Ww. 2 (A. Sax.)

Ww. 3 (T. Sax.)

Ww. 4 (T. Sax.)

Ww. 5 (B. Sax.)

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Gtr. *mp*

Pno. *mp*

Bs. *mp*

D. S.

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

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

B^b9 *B^b7* *E9* *E^b9* *E^bm7B9* *B^b9A9B^b9* *A9 B^b9E9(4,11)* *E^b9* *E13* *E^b9* *E^bm7B9* *B^b9A9B^b9* *Dm7(9)A^b9* *G9* *D^bm7* *Cm7* *D^bm6G^b9* *F7* *B^b6* *D^b7* *Cm7* *G^b9* *F9*

B^b9 *B^b7* *E9* *E^b9* *E^bm7B9* *B^b9A9B^b9* *A9 B^b9E9(4,11)* *E^b9* *E13* *E^b9* *E^bm7B9* *B^b9A9B^b9* *Dm7(9)A^b9* *G9* *D^bm7* *Cm7* *D^bm6G^b9* *F7* *B^b6* *D^b7* *Cm7* *G^b9* *F9*

B^b9 *B^b7* *E9* *E^b9* *E^bm7B9* *B^b9A9B^b9* *A9 B^b9E9(4,11)* *E^b9* *E13* *E^b9* *E^bm7B9* *B^b9A9B^b9* *Dm7(9)A^b9* *G9* *D^bm7* *Cm7* *D^bm6G^b9* *F7* *B^b6* *D^b7* *Cm7* *G^b9* *F9*

(6) (10)

17

Vox. *Feel - ing to - mor - row like - I feel to - day, I'll pack my trunk make my get - a - way. St. Lou - is*

Ww. 1 (A. Sax.) *mf* *f* *mf* *f*

Ww. 2 (A. Sax.) *mf* *f* *f* *f*

Ww. 3 (T. Sax.) *mf* *f* *f* *f*

Ww. 4 (T. Sax.) *mf* *f* *f* *f*

Ww. 5 (B. Sax.) *mf* *f* *f* *f*

Tpt. 1 *sfz* *f* *mf* *f*

Tpt. 2 *sfz* *f* *mf* *f*

Tpt. 3 *sfz* *f* *mf* *f*

Tpt. 4 *sfz* *f* *mf* *f*

Tbn. 1 *sfz* *f* *mf* *f*

Tbn. 2 *sfz* *f* *mf* *f*

Tbn. 3 *sfz* *f* *mf* *f*

Gr. *A9 B9 E9 F7(9#) Bb6 E7 Fm7 Bb7 Eb9 E13Eb9 E13 Eb9 Bb6F9(9#)Bb6 A9 Ab9 G9Db7 Cm7 F9 G9 F9 Bb6F9(9#)Bb6Gm7 C9 A9 Bb9*

Pno. *A9 B9 E9 F7(9#) Bb6 E7 Fm7 Bb7 Eb9 E13Eb9 E13 Eb9 Bb6F9(9#)Bb6 A9 Ab9 G9Db7 Cm7 F9 G9 F9 Bb6F9(9#)Bb6Gm7 C9 A9 Bb9*

Bs. *A9 B9 E9 F7(9#) Bb6 E7 Fm7 Bb7 Eb9 E13Eb9 E13 Eb9 Bb6F9(9#)Bb6 A9 Ab9 G9Db7 Cm7 F9 G9 F9 Bb6F9(9#)Bb6Gm7 C9 A9 Bb9*

D. S. *(4)* *(10)*

17 18 19 20 21 22 23 24 25 26 27 28