

JAZZ LINES PUBLICATIONS

Presents

TOO MARVELOUS FOR WORDS

RECORDED BY ELLA FITZGERALD

ARRANGED BY NELSON RIDDLE

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

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-9633

LYRICS BY JOHNNY MERCER

MUSIC BY RICHARD WHITING

COPYRIGHT NOTICE: © 1937 (RENEWED) WARNER BROS. INC.
ALL RIGHTS ADMINISTERED BY WB MUSIC CORP. ALL RIGHTS RESERVED USED BY PERMISSION
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

TOO MARVELOUS FOR WORDS (1964)

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 1964 Ella Fitzgerald went back into the studio to further her song book series by recording songs written by Johnny Mercer. Supported by Nelson Riddle's arrangements, this session featured a slightly different ensemble: this time the big band was augmented by 2 flutes, oboe, 2 clarinets, 2 bassoons, and 3 horns in F. The story goes that Norman Granz was concerned about the budget and refused to hire string players. Thus, Riddle saved some money and hired some additional woodwind players and probably relied on overdubs to complete the mix. This publication is presented as-written by Riddle but also included are optional string parts that may be used in place of - or in addition to - the woodwind and French horn parts. And, an optional synthesizer part is also included that may be used in place of the string parts. So, this arrangement may be played by a standard big band with a synthesizer player.

Nelson Riddle originally lent his iconic arranging touch to Johnny Mercer and Richard Whiting's *Too Marvelous For Words* for Frank Sinatra's 1956 album *Songs For Swingin' Lovers*. This version, recorded nearly a decade later by Ella Fitzgerald, maintains a similar level of sweetness and levity as the Sinatra version while making enough changes to properly accompany Fitzgerald's markedly different vocal approach.

Notes to the Conductor:

Things begin with a simple, almost Basie-esque saxophone riff over a gentle rhythm section accompaniment. The string-like pads in the woodwinds and horns provide some added warmth before the vocalist enters at measure 9. The introductory riff continues to provide accompaniment, being passed from the saxophones to the trombones at measure 17 before an ascending woodwind line sets up the bridge, where the full ensemble plays some syncopated backgrounds to break things up a bit.

The ensemble kicks into a higher gear for the ensemble shout at measure 41. Throughout the shout, Riddle provides ample gaps for a piano solo to shine through the brass and saxophones. The same ascending woodwind line from before sets up a recap of the bridge and the vocalist's re-entry at measure 57, ultimately leading to the final harmonically tricky ensemble figure at measure 73. The arrangement comes to a conclusion with a brief bass trombone solo followed by a sugary sweet chord in the woodwinds, horns and rhythm section played at a volume level barely above a whisper.

This publication has been prepared from the original set of parts used during the recording session - this is not a transcription.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- March 2017

TOO MARVELOUS FOR WORDS

4 BEATS
1 2 3 4
MED

Handwritten drum notation on a staff, measures 1-8. Includes a circled 'S' at the beginning and a circled '(8)' at the end.

Handwritten drum notation on a staff, measures 9-16. Includes a circled '8' at the end.

Handwritten drum notation on a staff, measures 17-24. Includes a circled 'S' at the beginning.

Handwritten drum notation on a staff, measures 25-32. Includes a circled 'S' at the beginning and various handwritten notes.

Handwritten drum notation on a staff, measures 33-40. Includes a circled 'S' at the beginning and a circled '6' at measure 38.

Handwritten drum notation on a staff, measures 41-48. Includes a circled 'S' at the beginning and a circled '8' at the end.

Handwritten drum notation on a staff, measures 49-56. Includes a circled 'S' at the beginning and a circled '(8)' at the end.

Handwritten drum notation on a staff, measures 57-62. Includes a circled 'S' at the beginning and a circled '1' at the end.

Here is the original drum set part.

9

Vox. just too mar-vel-ous, too mar-ve-lous for words like glor-i-ous, — glam-our-ous — and that old stand-by am-or-ous. It's

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

B. Sax. *mp*

Tpt. 2 To Cup Mute

Tbn. 1 Have Cup Mute Ready

Tbn. 2 Have Cup Mute Ready

Tbn. 3 Have Cup Mute Ready

B. Tbn. 4 Have Cup Mute Ready

Hp.

Gtr. *mp* Dm7 G13 Dm7 G13 C% F13 Em7 Dm7 Cma7

Pno. *mp* Dm7 G13 Dm7 G13 C% F13 Em7 Dm7 Cma7

Bs. *mp* Dm7 G13 Dm7 G13 C% F13 Em7 Dm7 Cma7

D. S. *mp* (4) (8)

17

Vox. all too won-der-ful, I'll nev-er find the words that say e-nough, tell e-nough, I mean, they just aren't swell e-nough. You're

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Sx. *w/tbns. mp* *< mf >* *mp* *sim.*

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Tbn. 1 *mp* *< mf >* *mp* *sim.* To Cup Mute

Tbn. 2 *mp* *< mf >* *sim.* To Cup Mute

Tbn. 3 *mp* *< mf >* *sim.* To Cup Mute

B. Tbn. 4 *mp* *< mf >* *sim.* To Cup Mute

Hp. *mp* F# G# Ab Db C#

Gtr. Dm7 G13 Dm7 G13 C% F13 E6 B9 E6

Pno. Dm7 G13 Dm7 G13 C% F13 E6 B9 E6

Bs. Dm7 G13 Dm7 G13 C% F13 E6 B9 E6

D. S. (4) (8)