

Presents

JAZZ LINES PUBLICATIONS
BLUES IN THE NIGHT

RECORDED BY ELLA FITZGERALD

ARRANGED BY BILLY MAY

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

FULL SCORE

JLP-9656

LYRICS BY JOHNNY MERCER, MUSIC BY HAROLD ARLEN

COPYRIGHT © 1941 (RENEWED) WB MUSIC CORP. THIS ARRANGEMENT © 2017 WB MUSIC CORP.
ALL RIGHTS RESERVED. USED BY PERMISSION OF ALFRED MUSIC
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

BLUES IN THE NIGHT (1961)

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.

Marty Paich himself was one of the leading lights on the west coast music scene. A graduate of the Los Angeles Conservatory of Music with a Masters degree in composition, Paich played piano in various jazz groups, and would arrange and conduct for major stars from Frank Sinatra to Michael Jackson. During the late 1950s, his 'Dek-tette' established an immediately recognizable ensemble sound. During this time period he arranged for Mel Torme, Art Pepper, Dave Pell, Anita O'Day, Stan Kenton, and Terry Gibbs.

The Music:

Blues in the Night (written in 1941) has become one of the most well-known pop songs due to its appearances in media ranging from television commercials to classic Looney Tunes cartoons. Recorded in 1961, this Billy May arrangement for Ella Fitzgerald of *Blues in the Night* differs substantially from Marty Paich's earlier little big band version (available as JLP-9591) not only in instrumentation, but overall atmosphere and intensity.

Notes to the Conductor:

The arrangement begins with a moody semi-deconstruction of the main melody played by essentially two groups-within-a-group. The first group consists of two trumpets and two trombones handling a unison line. The second consists of a clarinet, four saxophones, and one trumpet, and provides some highly Ellington-esque "train whistle" interjections behind the other group. These two groups continue to play these roles once the vocalist enters with the main melody at measure 13.

Although the ensemble groupings become much more traditional beginning at measure 37, May finds a new way to keep things interesting with some new tricks beginning at measure 55. These tricks involve slipping and sliding back and forth between the initially established slow swing tempo and a double time feel, with the arrangement even occasionally implying double time without actually shifting gears. This ensemble portion should be thoroughly excitable and even bombastic at times, and the vocalist's performance should reflect this accordingly.

A simple but effective ensemble shout section at measure 67 sets up an alto saxophone solo (performed by the incomparable Benny Carter on the original recording) at measure 79 accompanied by the initial melody variation in the trumpets and trombones. May begins to play around with the time again at the vocalist's re-entrance at measure 91 before the final A section recaps the previous ensemble blast from measure 55.

After a rubato solo vocal break, the ending returns once again to the initial melody variation as played by the trumpets and trombones, with an alto saxophone solo over top of the proceedings. The original parts have an indication as to what ended up happening on the recording: a gradual studio fade out. The parts also contained what appears to be an optional ending for live performances, which we have chosen to include for the sake of practical execution purposes. This publication has been prepared from Billy May's original score and the set parts used during the recording session - this is not a transcription.

Doug DuBoff, Rob DuBoff, and Dylan Canterbury

- April 2017

ELLA FITZGERALD BILLY MAY, ARR.

2 SAX 119

BLUES IN THE NIGHT

CLAR

(LEAD)

Musical score for Clarinet (CLAR) on the left page, measures 1-24. Includes annotations like 'TO ALTO' and 'TO CLAR' in red boxes, and chord symbols like F-B-C, D, E, F, G, A, K, L, 1, 2, 3, 4-10, 11, 12, 13-14, 15, 16, 17, 18, 19, 20-21, 22, 23-24.

2-5x

Musical score for Saxophone 2 on the right page, measures 25-64. Includes annotations like '(solis)' and various musical notations.

Here is the original saxophone 2 part from the 1961 Harold Arlen Song Book recording session.

BLUES IN THE NIGHT

RECORDED BY ELLA FITZGERALD

LYRICS BY JOHNNY MERCER, MUSIC BY HAROLD ARLEN

ARRANGED BY BILLY MAY

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

SCORE

SLOW SWING ♩ = 80

①

Score for various instruments including Vocal, Woodwind 1-5, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Acoustic Bass, and Drum Set. The score includes musical notation, dynamics (mf, mp), and performance instructions like 'w/ sax.' and 'To Alto Sax.'

Lyrics: My

Chord Progression (Acoustic Bass): E^b7, A^b7, E7, E^b6, E^b7, A^b7, B⁶, E^b7, C7, F^m7, B^b7, E^b6, A^b9, B⁹, B^b9sus

Chord Progression (Guitar/Piano): A^b9, B⁹, B^b9sus

Drum Set: mp, hi-hat, sim., (4), (8), (9), mf

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

COPYRIGHT © 1941 (RENEWED) WB MUSIC CORP. THIS ARRANGEMENT © 2017 WB MUSIC CORP.

ALL RIGHTS RESERVED. USED BY PERMISSION OF ALFRED MUSIC.

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.

(13)

Vox. ma - ma done tol' me ___ when I was in pig - tails, ___ my ma - ma done tol' me, ___ Hon! ___ A man's gon - na sweet talk, ___ and give ya the big eye, ___

Ww. 1 (A. Sax.) *mp*

Ww. 2 (A. Sax.) *mp*

Ww. 3 (T. Sax.) *mp*

Ww. 4 (T. Sax.) *mp*

Ww. 5 (B. Sax.) *mp*

Tpt. 2 lead, w/ saxes *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Gtr. *mp*

Pno. *mp*

Bs. *mp*

D. S. *mp*

Vox. *3* *3* *3* *3*
 but when the sweet talk - in's done _____ a man is a two - face, _____ a wor - ri - some thing who'll leave ya t' sing the blues _____ in the night.

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

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

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

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

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

Tpt. 3 *3* *3* *3* *3*

Tpt. 4 *3* *3* *3* *3*

Tbn. 1 *3* *3* *3* *3*

Tbn. 2 *3* *3* *3* *3*

Gr. *E^b6* *Fm7* *Gm7* *C7(9)* *F7* *Fm7* *B^b7sus* *E^b6* *A^b9* *B9* *B^b9sus*

Pno. *E^b6* *Fm7* *Gm7* *C7(9)* *F7* *Fm7* *B^b7sus* *E^b6* *A^b9* *B9* *B^b9sus*

Bs. *E^b6* *Fm7* *Gm7* *C7(9)* *F7* *Fm7* *B^b7sus* *E^b6* *A^b9* *B9* *B^b9sus*

D. S. *(4)* *(6)*