

Presents

JAZZ LINES PUBLICATIONS

GOODY GOODY

ARRANGED BY FRANK DEVOL

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-9671

WORDS BY JOHNNY MERCER, MUSIC BY MATT MALNECK

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

ELLA FITZGERALD SERIES

GOODY GOODY (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 do 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.

The Music:

Frank DeVol's arrangement of *Goody Goody* may not be as adventurous as some of the others that were recorded by Ella Fitzgerald throughout the 1950s and 1960s, but what it lacks in innovation it more than makes up for in hard-swinging fun. This version was originally recorded in 1957 but released on Fitzgerald's 1959 album *Get Happy*.

Notes to the Conductor:

The arrangement begins with a thumping, pulsing rhythmic figure in the trombones and tom-toms with a gospel inspired saxophone riff. The vocalist enters with a somewhat ominous diminished re-harmonization of the final A section before the melody proper officially begins at measure 17. The saxophone riffs and brass hits should contrast one another in both volume and intensity throughout this section, and the overall feel of the ensemble should lean toward the relaxed end of the spectrum.

The brief ensemble section begins at measure 51. DeVol's original parts called for the ensemble to "wail" during this portion, and there could be no better word to describe the intensity that is necessary for this brief interlude. A scattered vocal break sets up the melody's re-entrance on the bridge at measure 61, followed by a key change for the final portion of the melody beginning at measure 69. The vocalist and ensemble engage in a playful game of cat-and-mouse beginning at measure 81, setting up the final full-power ensemble blast beginning at measure 87 and leading up to the climactic final chord.

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

Acknowledgments:

Special thanks to the Ella Fitzgerald Estate for granting us permission to publish this arrangement.

Doug DuBoff and Rob DuBoff

- March 2017

ELLA FITZGERALD

GOODY GOODY 411

1 TRUMPET



Beat off

NO. M-2 10 STAVE
KING T. BRAND 1945 B WAY, N. Y.

Made in U. S. A.

Here is the original trumpet I part for Frank DeVol's arrangement of Goody Goody, recorded by Ella Fitzgerald in 1957.

GOODY GOODY

SCORE

RECORDED BY ELLA FITZGERALD

WORDS BY JOHNNY MERCER, MUSIC BY MATT MALNECK

ARRANGED BY FRANK DEVOL

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 160

①

The score is for a jazz ensemble. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'MEDIUM SWING' with a quarter note equal to 160 beats per minute. The score is divided into two systems. The first system (measures 1-6) features a vocal line (marked with a circled 1) and woodwind parts (Alto Sax, Tenor Sax, Baritone Sax) playing a melodic line starting with a half note G4, followed by eighth notes. The brass section (Trumpets 1-4 and Trombones 1-3) plays a rhythmic accompaniment of eighth notes. The guitar, piano, and acoustic bass provide harmonic support. The drum set plays a steady eighth-note pattern. The second system (measures 7-8) features a dynamic shift to *f* and *sfz*. The woodwinds and brass play a more complex melodic line. The guitar and piano parts include specific chord voicings: F9, F7/Eb, and Fm7 B9(9#5).

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9

Vox. Hoo - ray, hal - le - lu - jah! Hoo - ray, hal - le - lu - jah! You had it com - min' to ya, you ras - cal you. So you

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*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Gtr. *mp*

Pno. *mp*

Bs. *mp*

D. S. *mp*

A^o7 F7 B^b7 F_m⁹ E⁹(⁴11) D⁹(⁴5) D^b9 B⁹ B^b9

hi-hat

(4) (6)

17

Vox. met some - one who set you back on your heels, Good - y Good - y! So you met some - one and now you know how it feels, Good - y Good - y! So you

Ww. 1 (A. Sx.) *mp* 3 *mf* *mp* 3 *mf*

Ww. 2 (A. Sx.) *mp* 3 *mf* *mp* 3 *mf*

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

Ww. 4 (T. Sx.) *mp* 3 *mf* *mp* 3 *mf*

Ww. 5 (B. Sx.) *mp* 3 *mf* *mp* 3 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Gtr. *mf* E^b6 Fm7 Gm7 Fm7 B^b7 E^b6/9 B^b9 E^b6 Fm7 Gm7 Fm7 E^b6 C9

Pno. *mf* E^b6 Fm7 Gm7 Fm7 B^b7 E^b6/9 B^b9 E^b6 Fm7 Gm7 Fm7 E^b6 C9

Bs. *mf* E^b6 Fm7 Gm7 Fm7 B^b7 E^b6/9 B^b9 E^b6 Fm7 Gm7 Fm7 E^b6 C9

D. S. *mf* ride cym.