

*Presents*

JAZZ LINES PUBLICATIONS  
**I LIKE THE SUNRISE**

ARRANGED BY BILLY STRAYHORN

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

**FULL SCORE**

JLP-9683

BY DUKE ELLINGTON

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THE JAZZ LINES FOUNDATION INC.

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## **I LIKE THE SUNRISE (1965)**

### **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 her 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 materials reside at the Library of Congress and the Smithsonian.

### **The Music:**

An unsung masterpiece of the Ellington/Strayhorn catalog of songs, this version of *I Like The Sunrise* from their *Liberian Suite* was re-done and re-worked for legendary singer Ella Fitzgerald for their 1965 collaboration *Ella At Duke's Place*. Although officially Jimmy Jones is credited for having written all the arrangements for this album, it is likely that Billy Strayhorn actually wrote this arrangement (the original score is missing). We know that for this recording session Jimmy Jones merely modified Billy Strayhorn's previously written arrangements of *A Flower Is a Lovesome Thing* and *Passion Flower*.

### **Notes to the Conductor:**

This arrangement is, when all's said and done, extremely simple in terms of notation, consisting mostly of soft pads under the vocalist, who maintains the melody throughout. As is typical for Ellington and Strayhorn, however, the beauty is in the details. First are the two occasions where the volume actually rises above a whisper; the first swell occurs at measure 26, the second shortly thereafter at measure 31. Second, there are multiple moments where a single instrument has a subtle moving line underneath the otherwise organ-like ensemble. One example is the brief addition of the baritone saxophone to an otherwise brass-exclusive portion at measure 24. Another clever arranging device is how the arrangement begins and concludes with a solo from a brass player. At the beginning, it is Cat Anderson's closed plunger muted trumpet; at the end, it is Buster Cooper's operatic trombone.

Overall, this arrangement is to be played at an extremely soft volume level. Saxophones should play without any vibrato whatsoever (including the brief solo smear from the 1st alto sax as the arrangement begins), and the brass should be deep in hat (or in stand) almost throughout in order to muffle their sounds even further. If one listens to the original recording, it becomes apparent that even Fitzgerald herself is singing at the lowest possible volume level. This serves to only add to the hushed beauty that the song already possesses. The drum groove should be played throughout on mallets, and should be pulsing but never overpowering.

This arrangement is for a jazz big band with female vocal soloist. The majority of this publication is not a transcription and was taken from the original set of parts used during the recording session. Unfortunately, the first trombone part appears to have been lost over the years, and has been transcribed accordingly.

### **Acknowledgments:**

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

**Doug DuBoff, Dylan Canterbury, and Rob DuBoff**

– April 2017



CARNEY

SUNRISE

Handwritten musical score for Harry Carney's part of 'Sunrise'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The score is divided into sections A, B, C, and D. Section A (measures 1-8) starts with a key signature change to one sharp and a common time signature. Section B (measures 9-16) continues the melody. Section C (measures 17-23) is marked 'TACET' and contains rests. Section D (measures 24-32) concludes the piece with a key signature change to one sharp and a common time signature. Measure numbers 4, 8, 12, 16, 20, 24, 28, and 32 are circled at the end of their respective sections.

Handwritten musical score for the right page of the manuscript. It continues the melody from the left page. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The score is divided into sections E and F. Section E (measures 33-40) continues the melody. Section F (measures 41-45) concludes the piece. Measure numbers 36, 40, 44, and 45 are circled at the end of their respective sections.

Here is Harry Carney's part from the 1965 recording session.

# I LIKE THE SUNRISE

RECORDED BY ELLA FITZGERALD WITH THE DUKE ELLINGTON ORCHESTRA

By DUKE ELLINGTON

ARRANGED BY BILLY STRAYHORN

## SCORE

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

SLOWLY ♩ = 70

①

The score is for a jazz ensemble and includes the following parts:

- Vocal:** A single staff with a whole rest.
- Woodwind 1: Alto Sax:** Starts with a *p* dynamic, playing a subtone with no vibrato.
- Woodwind 2: Alto Sax:** Similar to Woodwind 1, playing a subtone with no vibrato.
- Woodwind 3: Tenor Sax:** Similar to Woodwind 1, playing a subtone with no vibrato.
- Woodwind 4: Tenor Sax:** Similar to Woodwind 1, playing a subtone with no vibrato.
- Woodwind 5: Baritone Sax:** Similar to Woodwind 1, playing a subtone with no vibrato.
- Trumpet 1:** Plays a melodic line starting with a *mf* dynamic, marked "Closed Plunger" and "solo, legato".
- Trumpet 2, 3, 4:** All marked "In Hat".
- Trombone 1, 2, 3:** Play harmonic accompaniment, with Trombone 1 and 3 marked *mp* in the later measures.
- Piano:** Provides harmonic support with chords and a triplet in the first measure.
- Acoustic Bass:** Provides a steady bass line.
- Drum Set:** Features a triplet pattern in the first measure, marked *ppp* and *sim.* (sustained).

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Vox. I like the sun - rise \_\_\_\_\_ 'cause it brings a new day. I like a new day, \_\_\_\_\_ it brings new hope they say.

Ww. 1 (A. Sx.)

Ww. 2 (A. Sx.) *solo* ----- *mp* *p*

Ww. 3 (T. Sx.)

Ww. 4 (T. Sx.)

Ww. 5 (B. Sx.)

Tpt. 1 To Hat

Tbn. 1 *mp*

Tbn. 2 *mp*

Pno.  $B^b_6$   $Gm7$   $A^b_9$   $E^b_{MA13}$   $B^b_{MA7}$   $A^b_9(\sharp_{11})$   $G^b_{MA13}$   $F7(\sharp_{11})$   $B^b_6$   $Gm7$   $A^b_9$   $E^b_{MA13}$   $B^b_{MA7}/F$   $F_9$   $F7(\flat_9)$   $G^b_9$   $A^b_9$

Bs.  $B^b_6$   $Gm7$   $A^b_9$   $E^b_{MA13}$   $B^b_{MA7}$   $A^b_9(\sharp_{11})$   $G^b_{MA13}$   $F7(\flat_9)$   $B^b_6$   $Gm7$   $A^b_9$   $E^b_{MA13}$   $B^b_{MA7}/F$   $F_9$   $F7(\flat_9)$   $G^b_9$   $A^b_9$

D. S. (4) (8)

5 6 7 8 9 10 11 12