

JAZZ LINES PUBLICATIONS

*Presents*

**CAN'T WE BE FRIENDS?**

ARRANGED BY FRANK DEVOL

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

**FULL SCORE**

JLP-9701

WORDS BY KAY SWIFT

MUSIC BY PAUL JAMES

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THE JAZZ LINES FOUNDATION INC.

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# ELLA FITZGERALD SERIES

## CAN'T WE BE FRIENDS? (1959)

### Ella Fitzgerald Biography:

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.

### **Frank DeVol Biography:**

Frank DeVol was born in Moundsville, WV in 1911 but was raised in Canton, OH. His father, Herman Frank DeVol, was band-leader in Canton and his mother, Minnie Emma Humphreys De Vol, had worked in a sewing shop. He attended Miami University.

DeVol began composing music as a teenager, and at age 14, he became a member of the Musicians' Union. After playing violin in his father's orchestra he joined the Horace Heidt Orchestra in the 1930s, becoming the staff arranger. He later found work touring with the Alvino Rey Orchestra. In his late teens he was writing arrangements with considerable ease and skill. From the 1940s on, DeVol worked with many notable singers of the day including: Peggy Lee, Nat King Cole, Sarah Vaughan, Tony Bennett, Dinah Shore, Doris Day, Vic Damone, Jaye P. Morgan, and in the early 1960s, Ella Fitzgerald. One of his most famous works is the beautiful and stirring string arrangement of *Nature Boy*, which was a number one hit for Nat King Cole in 1948.

He arranged and composed the music for the 1967 comedy film *The Happening* starring Anthony Quinn and co-produced The Supremes #1 American pop hit *The Happening*. The early success of *Nature Boy* led to an executive position at Columbia Records. He embarked on a series of mood music albums under the studio name *Music by DeVol*. The album *Bacchanale Suite* (1960) is perhaps his best received work in this vein. Throughout the 1950s DeVol's orchestra frequently performed at the Hollywood Palladium under the concert name *Music of the Century*. DeVol wrote and arranged for many television shows and perhaps is best known for *The Brady Bunch Theme*, composed in 1969. He also composed the musically complex *My Three Sons Theme*, which became a hit single in 1961.

DeVol was married twice, first for 54 years to Grayce Agnes McGinty (married in 1935) then to big band singer Helen O'Connell, from 1991 until her death in 1993. He has two daughters from his marriage to McGinty. DeVol died of congestive heart failure on October 27, 1999, in Lafayette, CA.

### **The Music:**

One of the things that made Frank DeVol such an effective arranger was his awareness of when to keep things simple. This arrangement, which was written for vocal legend Ella Fitzgerald for her 1959 album *Ella Fitzgerald Sings Sweet Songs for Swingers*, is an excellent example of that quality in action. It's a simple yet effective arrangement that largely stays out of the vocalist's way while providing some occasional excitement to break up the otherwise subdued proceedings.

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

Things begin with a harmonically rich trombone chorale over a bass pedal point serving as backup to a simple woodwind and vibraphone melody. Fitzgerald enters with the classic melody at measure 5. The horn backgrounds during the first half start off simple and sparse, but a fanfare-like figure at measures 19 and 20 give a cue for the saxes to ramp things up a bit for the second half. These more complex figures are highly reminiscent of the classic big band sounds of the 1940s, and should be stylistically approached accordingly.

The second verse of the melody is executed in largely similar fashion to the first, with the main difference being more frequent appearances from the brass section. Although these brass appearances are all rhythmically simplistic, they are a bit rangey, so be sure that you have a strong enough section to handle them. The parts for the second half are copied from before, with the ending being a simple tagged figure that allows your lead trumpet player to engage in some high note acrobatics if they're feeling particularly brave.

This publication was prepared from the original set of parts used during the 1959 studio recording.

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

- January 2021

2nd Tenor Sax

ELLA FITZGERALD

# CAN'T WE BE FRIENDS



**CLAR**

**(A) TACET 1X**

**TO TENDR SAX**

1-4 5 6 7 8 9 10 11-12

13 14 15 16 17 18 19 20

21 22 23 24 25 26 27 28

29 30 31 32 33 34 35 36

**(B)**

**(C)**

**(D)**

37 38 39 40

41 42

43 44 45 46

47

1

DS al  $\text{\textcircled{C}}$

Above is the original Woodwind 3 part that was used for the studio recording.



# CAN'T WE BE FRIENDS?

## SCORE

RECORDED BY ELLA FITZGERALD

WORDS BY RAY SWIFT, MUSIC BY PAUL JAMES

ARRANGED BY FRANK DEVOL

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

SLOW SWING ♩ = 90

The score is arranged for a jazz ensemble. The vocal line is at the top. The woodwind section includes Flute, Clarinet, Oboe, and Bass Clarinet. The brass section includes four Trumpets and four Trombones. The rhythm section includes Guitar, Piano, Acoustic Bass, Vibraphone, and Drum Set. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'SLOW SWING' with a quarter note equal to 90 beats per minute. The score is divided into four measures, with measure numbers 2, 3, and 4 indicated at the bottom. Dynamics include *mp*, *pp*, *dim.*, and *p*. The drum set part uses brushes and includes a triplet of eighth notes in measure 4.

2

3

4

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# CAN'T WE BE FRIENDS?

SCORE - PAGE 2

⑤

Vox. I thought I'd found the man of my dreams, now it seems this is how the story ends: He's goin' to turn me down and say "can't we be friends?"

Ww. 1 (Fl.) *mp*

Ww. 3 (Ob.) *mp*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Tbn. 4 *p*

Gtr. *mp*

Pno. *mp*

Bs. *mp*

Vib. *mp*

D. S. (4) (8)

5 6 7 8 9 10 11 12

*B<sup>b</sup>9 B<sup>b</sup>9(♭5) E<sup>b</sup>9sus E<sup>b</sup>7(♯3) A<sup>b</sup>6 D<sup>b</sup>m6 Cm7 F7 E7 B<sup>b</sup>m7 E<sup>b</sup>7 Dm7(♭5) D<sup>b</sup>m6 A<sup>b</sup>6 Fm7 E9 B<sup>b</sup>m7 Dm7 Am9 E<sup>b</sup>9(♯5)*



13

Vox. I thought for once it could - n't go wrong — Not for long! I can see the way this ends: He's goin' to turn me down — and say "can't we be friends?" —

To Alto Sax.

To Tenor Sax.

To Tenor Sax.

To Tenor Sax.

To Baritone Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.  $B^b_9$   $B^b_9(\flat_5)$   $E^b_9sus$   $E^b_7(\sharp_2)$   $A^b_6$   $D^b_m6$   $Cm7$   $F7$   $E7$   $B^b_m7$   $E^b_7$   $Dm7(\flat_5)$   $D^b_m6$   $A^b_6$   $E^b_m7$   $A^b_7(\sharp_2)$

Pno.  $B^b_9$   $B^b_9(\flat_5)$   $E^b_9sus$   $E^b_7(\sharp_2)$   $A^b_6$   $D^b_m6$   $Cm7$   $F7$   $E7$   $B^b_m7$   $E^b_7$   $Dm7(\flat_5)$   $D^b_m6$   $A^b_6$   $E^b_m7$   $A^b_7(\sharp_2)$

Bs.  $B^b_9$   $B^b_9(\flat_5)$   $E^b_9sus$   $E^b_7(\sharp_2)$   $A^b_6$   $D^b_m6$   $Cm7$   $F7$   $E7$   $B^b_m7$   $E^b_7$   $Dm7(\flat_5)$   $D^b_m6$   $A^b_6$   $E^b_m7$   $A^b_7(\sharp_2)$

D. S. (4) To Sticks (6) (7) Sticks

13 14 15 16 17 18 19 20