

Presents

JAZZ LINES PUBLICATIONS
LULLABY OF BROADWAY

ARRANGED BY FRANK DEVOL

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-9714

WORDS BY AL DUBIN

MUSIC BY HARRY WARREN

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

ELLA FITZGERALD SERIES

LULLABY OF BROADWAY (1958)

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 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 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 DeVol, 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 late 1950s and 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:

Just before diving into her acclaimed *Songbook* projects, Ella Fitzgerald recorded *Ella Fitzgerald Sings Sweet Songs for Swingers*. Accompanied by an orchestra arranged and conducted by Frank DeVol, this project turned out a number of hard swinging and fun performances. *Lullaby of Broadway* stands out as one of the session's highlights.

Notes to the Conductor:

The opening low riff in the saxes, trombones and bass continues throughout the first portion of Fitzgerald's melody statement and should be played with straight eighth notes. Some more standard accompaniment enters at measure 21, with DeVol's arrangement filling in the melody's natural gaps quite amiably. The muted trumpet section even gets what amounts to a mini soli section at measure 37, although it's important for them to not overwhelm the vocalist in the process.

The introductory riff returns at measure 45 for the second verse of the vocals. This time, when the riff ends, the ensemble does not immediately kick back in, instead allowing for some muted trumpet obbligatos behind Fitzgerald at first. The ensemble gradually begins to re-enter for the final part of the melody at measure 73. First the woodwinds provide some string-like pads, followed by the brass entering with a surprisingly complicated, bebop-influenced background line.

The melody undergoes a bit of a rhythmic and harmonic breakdown starting at measure 82. During this section, both the volume and intensity should start to build rapidly. This all climaxes at measure 89, with the same background figures from before. This time, some optional screaming trumpet over the top of the ensemble adds a new layer of excitement. The arrangement comes to an end with an extremely cutesy final riff that is clearly inspired by the end of *Old MacDonald*.

This publication is not a transcription: it has been prepared from the original set of parts used during the 1958 recording session. Alto sax I and baritone sax double on clarinet. There is also a percussion part that can be considered optional.

Acknowledgments:

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

Doug DuBoff and Dylan Canterbury

- January 2019

Baritone Sax

ELLA FITZGERALD

LULLABY OF BROADWAY 325

Handwritten musical score for Baritone Saxophone, measures 1-44. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It includes several sections marked with letters in boxes: A (measures 5-9), B (measures 13-14), C (measures 20-24), D (measures 29-30), and E (measures 37-38). There are also circled letters S, F, and D. Annotations include "BITE IT" above measure 21, "SMEAR" above measure 29, and "D.S.A.L." at the end of measure 44. A red stamp is visible in the upper right quadrant of the page.

Handwritten musical score for Baritone Saxophone, measures 45-76. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It includes a circled "CODA" at the beginning of measure 45. There are several annotations: "TO CLARINET" above measure 45, "TO BARY" above measure 61, and "BARI. SAX" above measure 63. There are also circled letters F, 2, and 3. The score ends with a double bar line and a sharp sign. A red stamp is visible in the upper right quadrant of the page.

Here is the original baritone saxophone part that was used on the 1958 recording. You'll notice that music was cut at measures 62-63 (our bars 82-83). This was most likely cut as there wasn't enough time for the woodwind player to change from clarinet to baritone sax. Music was similarly cut from the woodwind I part in the same spot.

LULLABY OF BROADWAY

RECORDED BY ELLA FITZGERALD

WORDS BY AL DUBIN, MUSIC BY HARRY WARREN

ARRANGED BY FRANK DEVOL

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

SCORE

BRIGHT SWING ♩ = 180

①

The score is for a jazz ensemble. It includes parts for Vocal, Alto Saxophone, Woodwind 1 (Alto Sax/Clarinet), Woodwind 2 (Alto Sax), Woodwind 3 (Tenor Sax), Woodwind 4 (Tenor Sax), Woodwind 5 (Baritone Sax/Clarinet), Trumpet 1-4, Trombone 1-4, Guitar, Piano, Acoustic Bass, Percussion (Xylophone, Hi-Hat, Timpani), and Drum Set. The tempo is marked 'BRIGHT SWING ♩ = 180'. The score begins with a first ending bracket (①) and includes dynamic markings such as *mf* and *sim.*. The drum set part features a Hi-Hat pattern and a *mf* marking. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom.

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5

Vox. Come on a - long and lis - ten to the lull - a - by of Broad - way. The hip - hoo - ray and bal - ly - hoo, the lull - a - by of Broad - way.

Ww. 1 (A. Sx.)

Ww. 2 (A. Sx.)

Ww. 3 (T. Sx.)

Ww. 4 (T. Sx.)

Ww. 5 (B. Sx.)

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Pno. *mp*

Bs.

D. S. (4) (8)

5 6 7 8 9 10 11 12

13

Vox. The rum - ble of a sub - way train, the rat - tle of the tax - is, the daf - fy - dils who en - ter - tain at An - ge - lo's and Max - ie's. When a

Ww. 1 (A. Sax.)

Ww. 2 (A. Sax.)

Ww. 3 (T. Sax.)

Ww. 4 (T. Sax.)

Ww. 5 (B. Sax.)

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Pno.

Bs. swing

D. S. (4) (8)

13 14 15 16 17 18 19 20