

*Presents*

JAZZ LINES PUBLICATIONS

**SHINY STOCKINGS**

RECORDED BY ELLA FITZGERALD WITH COUNT BASIE

ARRANGED BY FRANK FOSTER AND QUINCY JONES

TRANSCRIBED BY DYLAN CANTERBURY

**FULL SCORE**

JLP-9653

WORDS BY ELLA FITZGERALD, MUSIC BY FRANK FOSTER

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# ELLA FITZGERALD SERIES

## SHINY STOCKINGS (1963)

### **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.

### **The Music:**

Frank Foster's *Shiny Stockings* is one of the most memorable hits from the discography of the Count Basie Orchestra. This version, taken from Basie's 1963 collaboration with Ella Fitzgerald, features an arrangement from Quincy Jones that largely mimics but does not completely emulate Foster's original. Fitzgerald herself penned the lyrics.

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

Just like the original, Basie's piano takes a 6-bar introductory solo before Fitzgerald enters with the vocal melody. For the most part, she is accompanied solely by the rhythm section before the full band enters for the final melody tag at measure 35. The shout chorus is largely copied from Foster's original, with some slightly altered harmonies and rhythms in places. The main difference is Joe Newman's muted trumpet providing some fill-in-the-cracks solos beginning at measure 55.

The shout reaches its classic boiling point at measure 71, with Fitzgerald offering up some brief interjections of the song's title before regaining the melody spotlight at measure 87. The saxes re-enter for the final tagged ending and slightly moody final chord, all kept at a gentle volume level and feel.

This arrangement is for female vocalist with jazz big band.

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

- November 2018

ELLA

375

Count Basie arr.

ELLA FITZGERALD

SHINY STOCKINGS

(w/Band) *Three*

**A**

**B**

**C**

**D**

**D**

**E**

**F**

**G**

**H**

**I**

**J**

**K**

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Here is Ella Fitzgerald's lyric sheet that she used for the 1963 recording with the Count Basie Orchestra.

# SHINY STOCKINGS

## SCORE

RECORDED BY ELLA FITZGERALD

MUSIC BY FRANK FOSTER, LYRICS BY ELLA FITZGERALD

ARRANGED BY FRANK FOSTER AND QUINCY JONES

TRANSCRIBED BY DYLAN CANTERBURY

MEDIUM SWING ♩ = 120

The score is for a medium swing piece in 4/4 time with a tempo of 120 beats per minute. It features a vocal line with the lyric "Those" at the end of the first measure. The instrumental arrangement includes four trumpets (all using cup mutes), four trombones (all using in-hats), guitar, piano, acoustic bass, and a drum set. The piano part includes a solo section starting in measure 2. The guitar part has a B°7 chord in measure 5. The drum set part includes a hi-hat pattern in measure 5. The score is divided into measures 2 through 6.

2

3

4

5

6

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SCORE - PAGE 2

7

Vox. *silk shin - y stock - ings that I wear when I'm with you, I wear 'cause you told me that you dig that cra - zy hue. Do*

Gtr. *Cm<sup>9</sup> F<sup>13</sup> Cm<sup>9</sup> F<sup>13</sup> B<sup>b</sup>ma<sup>9</sup> E<sup>b</sup>9(11) Dm<sup>7</sup> C<sup>#</sup>7*

Pno. *Cm<sup>9</sup> F<sup>13</sup> Cm<sup>9</sup> F<sup>13</sup> B<sup>b</sup>ma<sup>9</sup> E<sup>b</sup>9(11) Dm<sup>7</sup> C<sup>#</sup>7*

Bs. *Cm<sup>9</sup> F<sup>13</sup> Cm<sup>9</sup> F<sup>13</sup> B<sup>b</sup>ma<sup>9</sup> E<sup>b</sup>9(11) Dm<sup>7</sup> C<sup>#</sup>7*

D. S. *(4) (8)*

7 8 9 10 11 12 13 14



15

Vox. *we think of ro - mance when we go to a dance? Oh no, you take a glance at those shiny stock - ings.*

Gtr. *Cm<sup>7</sup> F<sup>7</sup> F<sup>7</sup>/E<sup>b</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>/F E<sup>m</sup>7 A<sup>7</sup> D<sup>6</sup> G<sup>7</sup>(13)*

Pno. *Cm<sup>7</sup> F<sup>7</sup> F<sup>7</sup>/E<sup>b</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>/F E<sup>m</sup>7 A<sup>7</sup> D<sup>6</sup> G<sup>7</sup>(13)*

Bs. *Cm<sup>7</sup> F<sup>7</sup> F<sup>7</sup>/E<sup>b</sup> Dm<sup>7</sup> G<sup>7</sup> G<sup>7</sup>/F E<sup>m</sup>7 A<sup>7</sup> D<sup>6</sup> G<sup>7</sup>(13)*

D. S. *(hi-hat con't) (4) (8)*

15 16 17 18 19 20 21 22

# SHINY STOCKINGS

SCORE - PAGE 3

(23)

Vox. Then came a - long some chick with great big stock - ings too. When you changed your mind a - - bout me, why I nev - er knew. I

Gtr.

Pno.

Bs.

D. S.

23 24 25 26 27 28 29 30

Chord progression: Cm<sup>9</sup>, F<sup>13</sup>, Cm<sup>9</sup>, F<sup>13</sup>, B<sup>b</sup>ma<sup>9</sup>, E<sup>b</sup>9(♯11), Dm<sup>7</sup>, C<sup>♯</sup>7

31

Vox. *guess I'll have to find a new, a new kind of guy who digs my shiny stockings too.*

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

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

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

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

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

Tpt. 1 *mf* To Hat

Tpt. 2 *mf* To Hat

Tpt. 3 *mf* To Hat

Tpt. 4 *mf* To Hat (Keep cup mute ready)

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. 4 *mf*

Gtr. *Cm7 F7 F7/Eb Dm7 G9 Bm7 Cm7 F9sus F13(b9) Bb6* *mf*

Pno. *Cm7 F7 F7/Eb Dm7 G9 Bm7 Cm7 F9sus F13(b9) Bb6* *mf* *solo mp*

Bs. *Cm7 F7 F7/Eb Dm7 G9 Bm7 Cm7 F9sus F13(b9) Bb6* *mf*

D. S. *mf mp*