

Presents

JAZZ LINES PUBLICATIONS

FROM THIS MOMENT ON

ARRANGED BY BUDDY BREGMAN

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9496

WORDS AND MUSIC BY COLE PORTER

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ELLA FITZGERALD SERIES

FROM THIS MOMENT ON (1956)

Biographies:

Ella Fitzgerald was born on April 25, 1917, in Newport News, VA. She began her climb to becoming the 'First Lady of Song' with the Chick Webb Orchestra in New York City in 1935. Following Webb's death in 1939, she became the focal point of the band. She continued her Swing Era ascent with several bands during the early-to-mid 1940s, and later honed her famous scat singing during her time with the Dizzy Gillespie Big Band. She showed the world that she could eloquently adapt her vocal prowess to any style of jazz, developing her scat style to accentuate bebop and act as another improvising horn in the band.

In 1947, Ella married bassist Ray Brown, with whom she fell in love while both were with Gillespie. Brown was working on producer/impresario Norman Granz's Jazz at the Philharmonic tours, and Granz signed her on, later becoming her manager. By the mid 1950s, reaching the peak of her powers, Ella had become very comfortable with bebop; perhaps too much so. She began to thirst for new challenges, and Granz helped influence her to begin her Songbook series, which would ultimately encompass eight sessions from 1956-1964, using the arrangers Nelson Riddle, Billy May, Paul Weston, Buddy Bregman, and the team of Duke Ellington and Billy Strayhorn on their Songbook record. Granz's idea was to record albums that would each take an in-depth, fresh look at the music of one of America's greatest 20th century composers or composing teams, beginning with Cole Porter in 1956. These recordings became an unprecedented look at the Great American Songbook and viewed together are seen as one of the great landmarks of 20th century American music.

Bregman was born in Chicago, and was arranging music by the time he was 11. One of his early arrangements was played by the rehearsal big band led by a young William Russo before he joined Stan Kenton. Bregman's uncle was the great songwriter Jule Styne, who, as a boy, Buddy would visit during the summer. Bregman considered Styne a surrogate father.

Bregman came to Los Angeles to attend UCLA and wound up making the city his permanent home. While in college he arranged four songs for a group called The Cheers, and their recording of the Lieber and Stoller-composed (*Bazoom*) *I Need Your Lovin'* hit the pop charts. Norman Granz heard the song and liked it, not knowing at the time that his young tennis partner had arranged it.

At this time Norman Granz was in the process of consolidating his three record labels into the newly formed Verve label. He hired Buddy Bregman to head the A&R department. Among Bregman's duties was to arrange and conduct for Ella Fitzgerald. Ella was suspicious of Bregman's youth, but soon warmed up to him. Together they created two of the biggest-selling albums of her career, *The Cole Porter Songbook* and *The Rodgers and Hart Songbook*. These two records were the first entries in her songbook series of albums. Both of these albums were certified platinum and helped to establish Ella Fitzgerald as an international star.

Notes to the Conductor:

This publication is based on the original Buddy Bregman pencil score. This arrangement was recorded by Ella as-is; there were no form or note changes from the original score.

Doug DuBoff, Rob DuBoff, and Jeffrey Sultanof

- June 2015

FROM THIS MOMENT ON

SCORE

RECORDED BY ELLA FITZGERALD

WORDS AND MUSIC BY COLE PORTER

ARRANGED BY BUDDY BREGMAN

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 170-180

Score for *From This Moment On*, featuring vocal and instrumental parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drum Set. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as BRIGHT SWING ♩ = 170-180.

The instrumental parts for saxophones and trumpets/trombones are marked with *mf* (mezzo-forte) and include instructions for *Cup Mute*. The guitar, piano, and bass parts are marked with *mf* and include chord changes: Cm^7 , $A^b7^{(9)}$, $G7^{(9)}$, and Cm^7 . The drum set part is marked with *mf* and includes the instruction *Brushes*.

The score is divided into four measures, with measure numbers 2, 3, and 4 indicated below the staves.

2

3

4

5

Vox. From this mo - ment on, you for me, dear,
From this hap - py day, no more blue songs,

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

B. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

Gtr. *Cm⁶* *Dm¹¹* *G^{7(b9)}* *Fm⁶* *Cm⁶* *B^bm⁷* *E^b7*

Pno. *mp Cm⁶* *Dm¹¹* *G^{7(b9)}* *Fm⁶* *Cm⁶* *B^bm⁷* *E^b7*

Bs. *Cm⁶* *Dm¹¹* *G^{7(b9)}* *Fm⁶* *Cm⁶* *B^bm⁷* *E^b7*

Dr. *mp* (4) (8)

5 6 7 8 9 10 11 12