

JAZZ LINES PUBLICATIONS

*Presents*

**LET'S DO IT**

ARRANGED BY MARTY PAICH

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

**FULL SCORE**

JLP-9573

WORDS AND MUSIC BY COLE PORTER

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## LET'S DO IT (1966)

### **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.

### **The Music:**

Performed and recorded live on multiple occasions in 1966 by Ella Fitzgerald with the Duke Ellington Orchestra (most likely with Jimmy Jones playing piano), this arrangement of Cole Porter's *Let's Do It* has a couple unique features going for it. First off, it was a fairly rare example of the Ellington band recording an arrangement written by someone other than Ellington or Billy Strayhorn (in this case, arranging duties were handled by the veteran Marty Paich). Second, it is almost as much a trumpet feature as it is a vocal feature, as Cootie Williams' signature plunger muted sound provides fills behind Fitzgerald's vocals throughout. Paich's score included string parts that were not used; these parts have not been included.

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

After a rubato vocal and piano interpretation of the verse, a medium swing tempo kicks in beginning at measure 15. The backgrounds are simple and bluesy, but do a good job of complimenting the song's infamously bawdy and suggestive lyrics. The proceedings begin to ratchet up in intensity beginning at measure 49 with a series of key changes (from F to Ab at measure 49, from Ab to A at measure 57, and finally from A to Bb at measure 75) and stop-time solo breaks for the vocalist. The final breaks in measures 71 through 74 set up a shift to a backbeat in the drums, which only serves to ramp up the chart's innate raunchiness.

The arrangement gets comedic at measure 83 where the vocalist is allowed to improvise their own lyrics based around a simple melody line. Topical humor is highly encouraged; Fitzgerald's performance included references to Sonny and Cher and James Bond, among others. This all leads up to the final ensemble blast at measure 95, with the vocalist holding out one final "love" over the top of the ensemble's dynamic harmonic shifts before a final sour brass chord and bluesy sax riff.

This arrangement is for female vocal soloist with jazz big band. This is not a transcription - it has been prepared from Paich's original score.

### **Acknowledgments:**

Special thanks to the Ella Fitzgerald Estate for granting us permission to publish this arrangement. We hope you enjoy playing this arrangement as much as we enjoyed preparing it for you!

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

- March 2017

LET'S DO IT

LET'S DO IT

46,4512

WHEN THE

Piano & later

RUBATO

SAXOPHONES

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Trumpets

Trombones

Guitar

Piano

Bass

Drums

1 2 3 4 5 6 7

aff

ELIA

Solo

ELIA

Solo

Here is the first page of Marty Paich's pencil score for Let's Do It.

# LET'S DO IT

## SCORE

RECORDED BY ELLA FITZGERALD WITH THE DUKE ELLINGTON ORCHESTRA

WORDS AND MUSIC BY COLE PORTER

ARRANGED BY MARTY PAICH

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

**1** RUBATO

Vocal

When the lit - tle blue - bird who has nev - er said a word starts to sing: "Spring, spring;" When the lit - tle blue - bell in the bot - tom of the dell starts to ring: "Ding, ding;" When the

Woodwind 1: Alto Sax.

Woodwind 2: Alto Sax.

Woodwind 3: Tenor Sax.

Woodwind 4: Tenor Sax.

Woodwind 5: Baritone Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4 Plunger

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano *colla voce*

C7 F6 C7 F6 C7 F6 G7(b9) F6 C7 F6 C7 F6 F#m7

Acoustic Bass

Drum Set

1 2 3 4 5 6 7 8



# LET'S DO IT

SCORE - PAGE 3

15 MEDIUM SWING ♩ = 120

17

Vox. love. And that's why birds do it, bees do it, ev - en ed - u - cat - ed fleas do it, let's do it, let's fall in love. In Spain, the

Ww. 1 (A. Sx.)

Ww. 2 (A. Sx.)

Ww. 3 (T. Sx.)

Ww. 4 (T. Sx.)

Ww. 5 (B. Sx.)

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4  
fills behind vocal  
G<sup>6</sup> E<sup>m7</sup> A<sup>m7</sup> D<sup>7</sup> G<sup>6</sup> E<sup>m7</sup> A<sup>m7</sup> D<sup>7</sup> G<sup>6</sup> G<sup>7</sup> C<sup>6</sup> F<sup>7</sup> G<sup>6</sup> E<sup>7(b9)</sup> A<sup>m7</sup> D<sup>7</sup> end fil

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.  
F<sup>6</sup> D<sup>m7</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>m7</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup> B<sup>b6</sup> E<sup>b7</sup> F<sup>6</sup> D<sup>7(b9)</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7(13)</sup> G<sup>9</sup> C<sup>9(45)</sup>

Pno.  
F<sup>6</sup> D<sup>m7</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>m7</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup> B<sup>b6</sup> E<sup>b7</sup> F<sup>6</sup> D<sup>7(b9)</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7(13)</sup> G<sup>9</sup> C<sup>9(45)</sup>

Bs.  
F<sup>6</sup> (in 2) D<sup>m7</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>m7</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>6</sup> F<sup>7</sup> B<sup>b6</sup> E<sup>b7</sup> F<sup>6</sup> D<sup>7(b9)</sup> G<sup>m7</sup> C<sup>7</sup> F<sup>6</sup> D<sup>7(13)</sup> G<sup>9</sup> C<sup>9(45)</sup>

D. S.  
(4)

15 16 17 18 19 20 21 22 23 24