

Presents

JAZZ LINES PUBLICATIONS

MOONLIGHT ON THE GANGES

RECORDED BY ELLA FITZGERALD

ARRANGED BY MARTY PAICH

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

FULL SCORE

JLP-9612

WORDS BY CHESTER WALLACE, MUSIC BY SHERMAN MYERS

© COPYRIGHT 1926 CECIL LENNOX LIMITED. CHESTER MUSIC LIMITED TRADING AS CAMPBELL CONNELLY & CO.
THIS ARRANGEMENT © 2016 CHESTER MUSIC LIMITED ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED. USED BY PERMISSION
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2016 THE JAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ELLA FITZGERALD ESTATE.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

ELLA FITZGERALD SERIES

MOONLIGHT ON THE GANGES (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 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:

This Marty Paich arrangement was recorded by Ella Fitzgerald for her 1958 album *Ella Swings Lightly*.

Notes to the Conductor:

Although Marty Paich's arrangement of *Moonlight On The Ganges* starts off in a conventional manner, the multiple tempo shifts over the course of the chart provide enough variation to keep the listener guessing throughout.

The ensemble kicks things off with a riff that descends in both harmony and dynamics to set up the vocalist's entrance at measure 7. The various background figures tend to be on the simplistic side, perhaps to avoid over-complicating what is already a moderately complicated melody. The vocal is followed by a single chorus of muted trumpet solo (performed on the original recording by the perennially underrated Don Fagerquist) that features some re-used background figures.

The first tempo shift occurs at the end of the trumpet solo at measure 69. There is a two bar drum fill that serves to set up the new not-quite-double-time tempo, followed by a recap of the initial descending ensemble figure before the vocals return at measure 75. The faster tempo naturally lends itself to an overall slight increase in volume in the ensemble.

The final tempo shift, a half-time drop off, occurs at measure 103. A drum fill and trumpet call sets up the final ensemble riff, featuring an ascending and descending harmonic line and an overall heavier feel. The arrangement comes to an appropriately cut-off conclusion with the horns sliding into the final ensemble hits.

This arrangement is written for little big band including horn in F and tuba. However, alternate parts are included in the event that you don't have access to a horn player. These parts are either trumpet 3 or trombone 2. This publication has been prepared from the original set of parts used during the recording session - this is not a transcription.

Doug DuBoff, Rob DuBoff, and Dylan Canterbury

- October 2016

TRUMPET I

ELLA FITZGERALD

Arranged By
Marty Paich

169

MOONLITE ON THE GANGES

Handwritten musical score for Trumpet I, measures 1-73. The score includes various annotations and performance instructions:

- Measures 1-4: Includes a circled 'f' and measure numbers 1, 2, 3, 4.
- Measure 5: Includes a circled 'A' and measure number 5.
- Measures 6-7: Includes a circled '6' and measure numbers 6, 7.
- Measures 23-30: Includes circled annotations 'CUP' and 'IX ONLY', and measure numbers 23, 29, 29, 30.
- Measures 31-38: Includes circled annotations '1.' and '2.', and measure numbers 31, 38.
- Measures 39-46: Includes a circled '8' and measure numbers 39, 46.
- Measures 47-50: Includes circled annotations '2P' and measure numbers 47, 48, 49, 50.
- Measures 51-54: Includes circled annotations '3P' and measure numbers 51, 52, 53, 54.
- Measures 55-65: Includes circled annotations 'FAST 4' and '2. FAST 4 2 OPEN', and measure numbers 55, 61, 62, 65.
- Measures 66-73: Includes a circled '5' and measure numbers 66, 67, 68, 69, 73.

Handwritten musical score for Trumpet I, measures 74-103. The score includes various annotations and performance instructions:

- Measures 74-77: Includes measure numbers 74, 75, 76, 77.
- Measures 78-81: Includes a circled '2' and measure numbers 78, 79, 80, 81.
- Measures 82-85: Includes a circled 'EASY' annotation and measure numbers 82, 83, 84, 85.
- Measures 86-96: Includes a circled '8' and measure numbers 86, 93, 94, 95, 96.
- Measures 97-100: Includes a circled 'HALF TIME' annotation and measure numbers 97, 98, 99, 100.
- Measures 101-103: Includes circled annotations '(b)' and measure numbers 101, 102, 103.

This is the trumpet I part that was used on the 1958 recording. Note the section that was cut for the recording.

MOONLIGHT ON THE GANGES

SCORE

RECORDED BY ELLA FITZGERALD

WORDS BY CHESTER WALLACE, MUSIC BY SHERMAN MYERS

ARRANGED BY MARTY PAICH

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 170

The score is arranged for a jazz ensemble. The vocal line is mostly rests. The woodwinds (Alto, Tenor, Baritone Sax) and brass (Trumpets 1 & 2, Horn in F, Trombone, Tuba) play a melodic line with dynamics *f*, *Dim.*, *mf*, and *mp*. The guitar (optional) and piano (bass cue) provide harmonic support. The bass line is a walking bass pattern. The drum set includes a hi-hat pattern and a snare pattern.

2

3

4

5

6

© COPYRIGHT 1926 CECIL LENNOX LIMITED. CHESTER MUSIC LIMITED TRADING AS CAMPBELL CONNELLY & CO.

THIS ARRANGEMENT © 2016 CHESTER MUSIC LIMITED ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED. USED BY PERMISSION

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2016 THE JAZZ LINES FOUNDATION INC.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ELLA FITZGERALD ESTATE.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

7

Vox. Moon - light on the Gan - ges, my lit - tle Hin - - - du, when I

Ww. 1 (A. Sax.) *p*

Ww. 2 (T. Sax.) *p*

Ww. 3 (B. Sax.) *p*

Hr. *p*

Tbn. *p*

Tuba *p*

Gtr. *mp*

PNO. *mp*

BS. *mp*

DR. *mp*

RIDE Cym.

(4) (8)

A^b13 G13 G^b13 F13 E13 E^b13 A^b6 B^bm7 Cm7 E^b7 A^b6 G7 Cm11 F7^(#5)