

*Presents*

JAZZ LINES PUBLICATIONS  
**HONEYSUCKLE ROSE**

RECORDED BY ELLA FITZGERALD

ARRANGED BY QUINCY JONES

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

**FULL SCORE**

JLP-9623

MUSIC AND WORDS BY THOMAS "FATS" WALLER AND ANDY RAZAF

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THE JAZZ LINES FOUNDATION INC.  
PO BOX 1236  
SARATOGA SPRINGS NY 12866 USA

# ELLA FITZGERALD SERIES

## HONEYSUCKLE ROSE (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:**

The lead-off track from 1963's *Ella and Basie*, this Quincy Jones arrangement of Thomas 'Fats' Waller's classic composition *Honeysuckle Rose* is an absolute tour de force for both the incomparable vocals of Ella Fitzgerald and the peerless orchestra of Count Basie.

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

Even the introductory 8 measures of the arrangement, which starts out with just vocals and bass, has a trick up its sleeve via Jones's brief re-harmonization of the melody and chord progression in bars 2 and 3. A muted trumpet solo (played on the original recording by Joe Newman) joins the fun at measure 7, followed by the drums at measure 9 and finally the piano and guitar at measure 15. The volume level should be kept low not only to not overwhelm the vocalist, but to allow the entire band's introductory hit at measure 22 to come out of seemingly nowhere.

The band kicks into a classic Basie-style riff at measure 25 for the final A section of the melody. A brief ensemble shout at measure 33 sets up a Fitzgerald scat solo that initially allows for some playful jousting between vocals and muted trumpet before the spotlight shines solely on Fitzgerald.

A dramatic drop in volume for a saxophone and muted trombone ensemble section occurs at measure 65. Despite this drop in volume, the intensity and hard swing should remain. Measure 75 sees Fitzgerald return to scatting, this time as a compliment to a Basie piano solo. The full band re-enters for some background shouting at measure 83, first behind Fitzgerald's continued scatting, then behind Fitzgerald re-taking the reigns of the bridge of the melody. The arrangement's conclusion, beginning at measure 107, features Fitzgerald singing an altered melody line that leads to the band's triumphant (and mildly dissonant) final fanfare.

This arrangement is for female vocal soloist with jazz big band. This is not a transcription - it has been prepared from Quincy Jones' original score and the set of parts used during the recording session.

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

- March 2017



ELLA

# HONEYSUCKLE ROSE

[368, 732]  
Count Basie arr.

Musical notation for Ella's part on the left page, including lyrics and handwritten annotations:

**A**  
 1 EV'RY HON-BY BEE - 2 FILLS WITH JEAL-OUS-Y -  
 3 WHEN THEY SEE YOU OUT WITH ME - 4 I DON'T BLAME THEM,  
 5 GOOD-NESS KNOWS - 6 HON-BY SUCK-LE ROSE - 7  
**B**  
 9 WHEN YOU'RE PASS-IN' BY - 10 FLOW-ERS DROOP AND SIGH, AND I KNOW THE REA-SONS WHY,  
 12 YOU'RE MUCH SWEET-ER GOOD-NESS KNOWS - 13 HON-BY SUCK-LE  
 15 ROSE - 16  
**C**  
 17 DON'T BUY 18 SUG-AR -

Musical notation for the right page, including lyrics and handwritten annotations:

19 YOU JUST HAVE TO TOUCH MY CUP - 20 YOU'RE MY  
 22 SUG-AR - 23 IT'S SWEET WHEN YOU 24 STIR IT UP -  
 25 WHEN I'M TAK-IN' SIPS - FROM YOUR TAS-TY LIPS, SEEMS THE HONEY FAIN-LY DRIPS,  
 28 YOU'RE CON-FECTION, GOODNESS KNOWS - 29 HON-BY SUCK-LE  
 31 ROSE - 32  
 (SCOT!) 37 Db Db7 Gb G° *any theory* Db Fm7 Bb7(-9)  
**F** (TRUMPET) 2 41 42 Ebm7 Ab7 43 44  
 (TRUMPET) 2 45 46 Db 47 48

Here is Ella's part from the 1963 recording with the Count Basie Orchestra.

# HONEYSUCKLE ROSE

## SCORE

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ARRANGED BY QUINCY JONES

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 220

Vocal

Ev' ry hon - ey bee fills with jeal - ous - y when they see you out with me. I don't blame them, good - ness knows Hon - ey - suck - le Rose.

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: Harmon Mute w/ Stem

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Acoustic Bass

Drum Set

Solo behind vocal  
E<sup>b</sup>6 G7 C7

E<sup>b</sup>7 A<sup>b</sup>7 F7 B<sup>b</sup>7 E7 A7 E<sup>b</sup>mi7 A<sup>b</sup>7 D<sup>b</sup>6 D<sup>b</sup>7/F G<sup>b</sup>6 G<sup>o</sup>7 D<sup>b</sup>6 F7 B<sup>b</sup>7

*mp*

2 3 4 5 6 7 8

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9

Vox. *When you're pass - in' by flow - ers droop and sigh, and I know the rea - son why, You're much sweet - er, good - ness knows Hon - cy - suck - le Rose.*

Tpt. 4 *Fm7 Bb7 Eo7 Fm7 Bb7 Eo7 Fm7 B9 Bb9 Eb6 Eb6/G Ab6 A7 Eb6 Bb7sus Eb6 end solo*

Pno. *Db6 Ab7sus Db6 mp*

Bs. *Ebm7 Ab7 D7 Ebm7 Ab7 D7 Ebm7 A9 Ab9 Db6 Db6/F Gb6 G7 Db6 Ab7sus Db6*

D. S. *hi-hat sim. (4) (8)*

9 10 11 12 13 14 15 16

17

Vox. Don't buy sug - ar, you just have to touch my cup. You're my sug - - ar, it's sweet when you stir it up.

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 Open

Tbn. 1 To 1/2 Plunger

Tbn. 2 To 1/2 Plunger

Tbn. 3 To 1/2 Plunger

Tbn. 4 To 1/2 Plunger

Gtr. *mp* D<sup>b7</sup> A<sup>b</sup>m7 E<sup>o7</sup> D<sup>b7</sup> G<sup>b6</sup> A<sup>b</sup>m7 A<sup>o7</sup> G<sup>b6</sup> B<sup>b7(6)</sup> E<sup>b7</sup> D<sup>b6/F</sup> G<sup>b7</sup> E<sup>b13</sup> A<sup>b13</sup> D<sup>o7</sup> *mf*

Pno. D<sup>b7</sup> A<sup>b</sup>m7 E<sup>o7</sup> D<sup>b7</sup> G<sup>b6</sup> A<sup>b</sup>m7 A<sup>o7</sup> G<sup>b6</sup> B<sup>b7(6)</sup> E<sup>b7</sup> D<sup>b6/F</sup> G<sup>b7</sup> E<sup>b13</sup> A<sup>b13</sup> D<sup>o7</sup> *mf*

Bs. D<sup>b7</sup> A<sup>b</sup>m7 E<sup>o7</sup> D<sup>b7</sup> G<sup>b6</sup> A<sup>b</sup>m7 A<sup>o7</sup> G<sup>b6</sup> B<sup>b7(6)</sup> E<sup>b7</sup> D<sup>b6/F</sup> G<sup>b7</sup> E<sup>b13</sup> A<sup>b13</sup> D<sup>o7</sup> *mf*

D. S. *sim.* (4) (5) *mf*

17 18 19 20 21 22 23 24