

Presents

JAZZ LINES PUBLICATIONS
SOMEBODY LOVES ME

ARRANGED BY NELSON RIDDLE

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9629

MUSIC BY GEORGE GERSHWIN

LYRICS BY B.G. DESYLVA AND BALLARD MACDONALD

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THE JAZZ LINES FOUNDATION INC.

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ELLA FITZGERALD SERIES

SOMEBODY LOVES ME (1962)

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:

Although he is best known for his work with Frank Sinatra, arranger Nelson Riddle produced some of his most creative charts for his collaborations with Ella Fitzgerald. This arrangement, from the 1962 album *Ella Swings Brightly with Nelson*, is a wonderful example of Riddle's non-Sinatra writing.

Notes to the Conductor:

The arrangement begins with an unusual 5 bar introduction before the vocalist enters with the melody. There is a dramatic swell in dynamics that builds as more instruments join the ensemble. This motif comes up several times throughout the arrangement, and should be observed accordingly. The general rule is that the ensemble is fairly subdued when the trumpets are not playing, but fairly powerful when they are.

Riddle's arrangement is crafted in a way that it weaves itself in and around the melody in a number of creative ways. For example, the first two measures of the melody's A section are always written as a solo break for the vocalist (examples of this happen at measures 6, 14, 30 and 62). It is important for the ensemble to count during these passages so as not to jump in too soon and cover up the vocalist.

The ensemble takes over for a shout section beginning at measure 38. This section begins with the saxophones with a brief interjection from the unmistakable trumpet of Harry "Sweets" Edison, but the full brass section joins in on the fun beginning at measure 46. The vocalist re-enters at measure 54 with some recycled ensemble figures that ultimately lead up to a powerful 2 measure ensemble figure at measure 72 that brings the proceedings to a close.

This arrangement is written for jazz big band with featured vocal soloist. There are no saxophone doubles. This is not a transcription - this arrangement has been prepared from the original score and set of parts used during the recording session.

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

- November 2016

3 TRUMPET

414

SOMEBODY LOVES ME

Handwritten musical score for trumpet 3, measures 1-36. The score is written in treble clef with a key signature of one sharp (F#). It includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 1 through 36 are indicated below the staff. A circled 'S' is present in measure 21, and a circled 'C' is in measure 31.

Handwritten musical score for trumpet 3, measures 37-73. This section includes a 'HARM' (harmony) line with chords such as Em, Am, Dm, G(2nd), C, D7(9th), Dm, and D7(b9). The main staff continues with melodic lines, including a circled 'S' in measure 50 and a circled 'C' in measure 71. Measure numbers 37 through 73 are indicated below the staff.

This is Harry "Sweets" Edison's part, on trumpet 3.

SOMEBODY LOVES ME

SCORE

RECORDED BY ELLA FITZGERALD

MUSIC BY GEORGE GERSHWIN

LYRICS BY B.G. DeSYLVA AND BALLARD MACDONALD

ARRANGED BY NELSON RIDDLE

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 120

The score is arranged for a jazz ensemble. The vocal line is in 4/4 time with a tempo of 120 beats per minute. The instrumental parts include:

- Woodwinds:** Alto Sax (Woodwind 1, 2), Tenor Sax (Woodwind 3, 4), and Baritone Sax (Woodwind 5). All saxophones play a melodic line starting in the second measure, marked *mp*.
- Trumpets:** Four trumpets (1-4) play a rhythmic accompaniment starting in the second measure, marked *p*.
- Trombones:** Four trombones (1-4) play a rhythmic accompaniment starting in the second measure, marked *mp*.
- Guitar:** Plays a rhythmic accompaniment starting in the second measure, marked *mp*. Chord changes are indicated below the staff: G^bma¹³, F⁶, E⁶, E^b7⁹, D⁶, D^b7⁹, B¹³, B⁹(¹¹), B^b7(⁹), A⁷, G^bma⁷, E^bm⁹, B¹³(¹¹).
- Piano:** No part is written for the piano.
- Acoustic Bass:** Plays a rhythmic accompaniment starting in the second measure, marked *mp*.
- Drum Set:** Plays a rhythmic accompaniment starting in the second measure, marked *mp*.

The score is divided into five measures, numbered 2 through 5 at the bottom. Measure 1 is a whole rest for all instruments.

6

Vox. *Some - bod - y loves me, I won - der who, I won - der who he can be.*

Ww. 1 (A. Sax.) *ff* *ff* *mp* *f*

Ww. 2 (A. Sax.) *ff* *ff* *mp* *f*

Ww. 3 (T. Sax.) *ff* *ff* *mp* *f*

Ww. 4 (T. Sax.) *ff* *ff* *mp* *f*

Ww. 5 (B. Sax.) *ff* *ff* *mp* *f*

Tpt. 1 *ff* *ff* *mp* *f* straight 8ths

Tpt. 2 *ff* *ff* *mp* *f* straight 8ths

Tpt. 3 *ff* *ff* *mp* *f* straight 8ths

Tpt. 4 *ff* *ff* *mp* *f* straight 8ths

Tbn. 1 *ff* *ff* *mp* *f*

Tbn. 2 *ff* *ff* *mp* *f*

Tbn. 3 *ff* *ff* *mp* *f*

B. Tbn. 4 *ff* *ff* *mp* *f*

Gr. *ff* *ff* *mp* *f*

Pno. *ff* *ff* *mp* *f*

Bs. *ff* *ff* *mp* *f*

D. S. *ff* *ff* *mp* *f*

6 7 8 9 10 11 12 13

B^b6 *F⁹SUS* *B^b6* *E^b9* *E^o7* *B^b6* *Gm7* *C7(9)* *Cm7* *F7* *B^b6* *G7(9)* *C9* *F⁹SUS* *Gm7* *F7* *B^b6*

B^b6 *F⁹SUS* *B^b6(in 2)* *E^b9* *E^o7* *B^b6* *Gm7* *C7(9)* *Cm7* *F7* *B^b6* *G7(9)* *C9* *F⁹SUS* *Gm7* *F7* *B^b6*