

Presents

JAZZ LINES PUBLICATIONS

FOUR OR FIVE TIMES

ARRANGED BY BENNY CARTER

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9634

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THE JAZZ LINES FOUNDATION INC.

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ELLA FITZGERALD SERIES

FOUR OR FIVE TIMES (PROBABLY 1970s)

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 do 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 her 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:

This previously unknown and unrecorded arrangement was mostly likely written by Benny Carter in the mid to late 1970s. The arrangement begins with a brief piano introduction that sets up the vocal entrance for the seldom-heard verse. The verse features a vocal/piano duet and should be played rubato with the pianist paying close attention to the vocalist. The swing tempo comes at the end of the verse and leads to the familiar chorus of the tune. What follows is a nice swing arrangement that features well-balanced section interplay and melodic figures. The arrangement modulates from Ab to A and then eventually to Bb where it concludes.

This has been prepared from the original set of parts.

Acknowledgments:

Special thanks to the Ella Fitzgerald Estate for granting us permission to publish this arrangement.

Doug DuBoff and Rob DuBoff

- March 2017

PIANO

Arranged By
BENNY CARTER

ELLA FITZGERALD

543

FOUR OR FIVE TIMES

RUBATO

SOLO-AD LIB

Musical notation for measures 1-4. Measure 1 has a circled 'A'. Measure 2 has a circled 'B'. Measure 3 has a circled 'C'. Measure 4 has a circled 'D' and the instruction 'Eb7 ARP. (TO DOWN BEAT)'. A 'TRILL' marking is above measure 4.

Musical notation for measures 5-8. Measure 5 has 'Abmaj7' and 'colla voce AD LIB'. Measure 6 has 'Bbm7' and '2 Eb7'. Measure 7 has 'Abmaj7' and 'A0'. Measure 8 has 'Bbm7' and '4 Eb7'.

Musical notation for measures 9-12. Measure 9 has 'Ab' and '5'. Measure 10 has 'Fm7' and '6'. Measure 11 has 'Bb7' and '7'. Measure 12 has 'Eb7' and '8'.

Musical notation for measures 13-16. Measure 13 has 'Abmaj7' and 'A0'. Measure 14 has 'Bbm7' and '10 Eb7'. Measure 15 has 'Cm7' and '11'. Measure 16 has 'Fm1' and '12'.

CLINTON ROEMER

1/2 TEMPO

Musical notation for measures 13-16. Measure 13 has '13'. Measure 14 has '14'. Measure 15 has 'f' and '15'. Measure 16 has '16'.

Musical notation for measures 17-20. Measure 17 has 'Abmaj7' and '17'. Measure 18 has 'Ab6' and '18'. Measure 19 has 'Bb9' and '19'. Measure 20 has 'Bb9' and '20'.

Musical notation for measures 21-24. Measure 21 has 'Eb7' and '(SIMILE) 21'. Measure 22 has 'Eb7' and '22'. Measure 23 has 'Ab' and '23'. Measure 24 has 'Bbm7' and '24'.

Musical notation for measures 25-28. Measure 25 has 'Abmaj7' and '25'. Measure 26 has 'Ab7' and '26'. Measure 27 has 'Db' and '27'. Measure 28 has 'Gb9' and '28'.

Musical notation for measures 29-32. Measure 29 has 'Cm7' and '29'. Measure 30 has 'Fm7' and '30'. Measure 31 has 'Bbm7' and '31'. Measure 32 has 'Eb7' and '32'.

CLINTON ROEMER

Here is the original piano part for Benny Carter's arrangement of *Four Or Five Times*, written for Ella Fitzgerald but not recorded.

FOUR OR FIVE TIMES

SCORE

WRITTEN FOR ELLA FITZGERALD

WORDS BY MARCO HELLMAN, MUSIC BY BYRON GAY

ARRANGED BY BENNY CARTER

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RUBATO (5)

Vocal

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

Trombone 1

Trombone 2

Trombone 3

Bass Trombone 4

Guitar

Piano

Acoustic Bass

Drum Set

solo

mf

colla voce

p

CP77 Rep.

A^b6 Fm⁷ B^b7 E^b7

13

A TEMPO ♩ = 140

Vox. This is - n't a boast but what I like most is to love some - one who is true - who will love me too. Four or five

Ww. 1 (A. Sx.) *mf*

Ww. 2 (A. Sx.) *mf*

Ww. 3 (T. Sx.) *mf*

Ww. 4 (T. Sx.) *mf*

Ww. 5 (B. Sx.) *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. 4 *mf*

Gr. *mf* E^bma7 E^o7 Fm7 B^b7(9) E^b9 A^o7 B^bm7 E^b13

Pno. *mf* E^bma7 E^o7 Fm7 B^b7(9) E^b9 A^o7 B^bm7 E^b13

Bs. *mf* E^bma7 E^o7 Fm7 B^b7(9) E^b9 A^o7 B^bm7 E^b13

D. S. *mf*

13 14 15 16 17 18 19 20

21

Vox. times, easy four or five times, this is de - light do - ing things right four or five times. May - be I'll

Ww. 1 (A. Sax.) easy *mp* *mf*

Ww. 2 (A. Sax.) easy *mp* *mf*

Ww. 3 (T. Sax.) easy *mp* *mf*

Ww. 4 (T. Sax.) easy *mp* *mf*

Ww. 5 (B. Sax.) easy *mp* *mf*

Tpt. 1 To Cup Mute *mf*

Tpt. 2 To Cup Mute *mf*

Tpt. 3 To Cup Mute *mf*

Tpt. 4 To Cup Mute *mf*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. 4 *mp*

Gtr. *mp* $A^b ma^7$ $A^b 6$ $B^b 9$ $E^b 7$ $A^b 6$ $F 7(\sharp 9)$ $B^b m^9$ $E^b 9sus$

Pno. *mp* $A^b ma^7$ $A^b 6$ $B^b 9$ $E^b 7$ $A^b 6$ $F 7(\sharp 9)$ $B^b m^9$ $E^b 9sus$

Bs. *mp* $A^b ma^7$ (in 2) $A^b 6$ $B^b 9$ $E^b 7$ $A^b 6$ $F 7(\sharp 9)$ $B^b m^9$ $E^b 9sus$

D. S. *mp* (4) (8)

21 22 23 24 25 26 27 28