Jazz Lines Publications

Presents

LITTLE WHITE LIES

AS RECORDED BY ELLA FITZGERALD

ARRANGED BY MARTY PAICH

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9642

WORDS AND MUSIC BY WALTER DONALDSON

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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

LITTLE WHITE LIES (1958)

Ella Fitzgerald Biography:

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 Grammies 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 duing 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.

Marty Paich Biography:

Marty Paich was a pianist, composer, arranger, producer, music director, and conductor. In a career which spanned half a century, he worked in these capacities for such artists as Frank Sinatra, Barbra Streisand, Sarah Vaughan, Stan Kenton, Ella Fitzgerald, Mel Tormé, Ray Charles, Aretha Franklin, Linda Ronstadt, Stan Getz, Sammy Davis Jr, Michael Jackson, Art Pepper, and a hundred others. However, his name is essentially unknown outside professional circles. He took little interest in self-promotion, never acquired a personal agent, happily saw his business affairs managed by his capable first wife Huddy, and as soon as finances permitted decamped Los Angeles for a ranch in the Santa Ynez Valley north of Santa Barbara. There he engaged his twin fantasies of riding horses and operating a private museum devoted to the saddles, books, rifles and guns of the American west. For a boy raised in urban Oakland California, this was a charmed leap.

He was born Martin Louis Paich on 23 January 1925. His earliest music lessons were on the accordion, and thereafter on the piano. By age 10 he had formed the first of numerous bands, and by age 12 was regularly playing at weddings and similar affairs. Marty first attended Cole Elementary School in Oakland. After graduating from McClymonds High School he attended a series of professional schools in music, including Chapman College, San Francisco State University, the University of Southern California, and the Los Angeles Conservatory of Music where he graduated (1951) magna cum laude with a Master's degree in composition. His private teachers included Mario Castelnuevo-Tedesco (studying in his home at 269 South Clark, in Beverly Hills) and Arnold Schoenberg. The Gary Nottingham Orchestra provided his earliest paying work as arranger; together with Pete Rugulo he wrote some of that band's best-known charts. Paich served in the US Air Corps during World War II, there leading various bands and orchestras and helping build troop morale.

From the beginning of his professional career, he also learned music in the time-honored ways: he transcribed countless tunes and charts from recordings, he attended innumerable concerts, and he sat-in on a thousand jams. And from the beginning Paich had an extraordinary ear for style, and tremendously eclectic taste. These gifts would serve him well in his career and provide the opportunity to work in an amazingly large circle of musicians. After finishing his formal studies, Paich took a series of jobs in the Los Angeles music and recording industry. These included arranging (and playing) the score for the Disney Studio's full length cartoon film The Lady and The Tramp, working as accompanist for vocalist Peggy Lee, playing piano for the Shorty Rogers' Giants, touring with Dorothy Dandridge, and providing arrangements for many local bands in Los Angeles.

During the 1950s, Paich was active in West Coast Jazz performance while also working intensively in the studios. He not only played on, but arranged and produced, numerous West Coast jazz recordings, including albums by Ray Brown, Ella Fitzgerald, Terry Gibbs, Stan Kenton, Shelley Manne, Anita O'Day, Dave Pell, Art Pepper, Buddy Rich, Shorty Rogers, and Mel Tormé. His professional and personal association with Tormé, though occasionally a difficult one, would last decades. Many jazz critics feel their work with the Marty Paich Dektette to be the high point of their respective careers. In the 1960s, he became more active in commercial music, and extended his talents to include work for such pop musicians as Andy Williams, Al Hirt, Dinah Shore, Jack Jones, and others of that style. From the late 1960s into the mid-1970s, Paich was the studio orchestra leader for such television variety shows as The Glen Campbell Good-Time Hour, The Smothers Brothers Comedy Hour (where he replaced Nelson Riddle), and The Sonny and Cher Show. He also scored such television programs as Ironside, for which he won an Emmy Award. At this time he began serving as teacher and life-long mentor to his son David, soon to make his own reputation with the band Toto, and to become a distinguished musician in his own right.

Marty Paich's work in the 1980s to 1990s built on his long-standing reputation as an artist of wide stylistic gifts, particularly in scoring for strings (he was often hired to 'sweeten' the work of other arrangers), and he received calls to work for musicians ranging from Barbra Streisand to Michael Jackson. During the same period he became active in film, often working as conductor (and on-site arranger) in a number of well-received studio projects. These films, usually scored by his student James Newton Howard, included Flatliners, For The Boys, Grand Canyon, The Package, Pretty Woman, and Prince of Tides.

In 1991 he was honored at the Dorothy Chandler Pavilion by Singers' Salute to the Songwriter, Inc., and there received the title 'Songwriter of the Year'. He also led the Los Angeles Philharmonic at the Hollywood Bowl in what would be one of Sarah Vaughan's last public appearances. In this latter period he announced a semi-retirement to his beloved ranch on Baseline Road in Santa Ynez. From this domain he worked on occasional projects, the last of which was with Aretha Franklin. He died of colon cancer on 12 August 1995, at home, surrounded by his family. Those with him at the end included his brother Tom, second wife Linda, children David and Lorrie, their children, and friends Bea, Ruth, Neal and Charles.

The Music:

Written by Walter Donaldson in 1930, the song *Little White Lies* was first recorded by Fred Waring's Pennsylvanians with vocal by Clare Hanlon and The Waring Girls in July of that year. Ella Fitzgerald initially recorded this song in the spring of 1939 with Chick Webb's band. In 1958 Ella recorded this Marty Paich arrangement that was part of the *Ella Swings Lightly* recording session.

Notes to the Conductor:

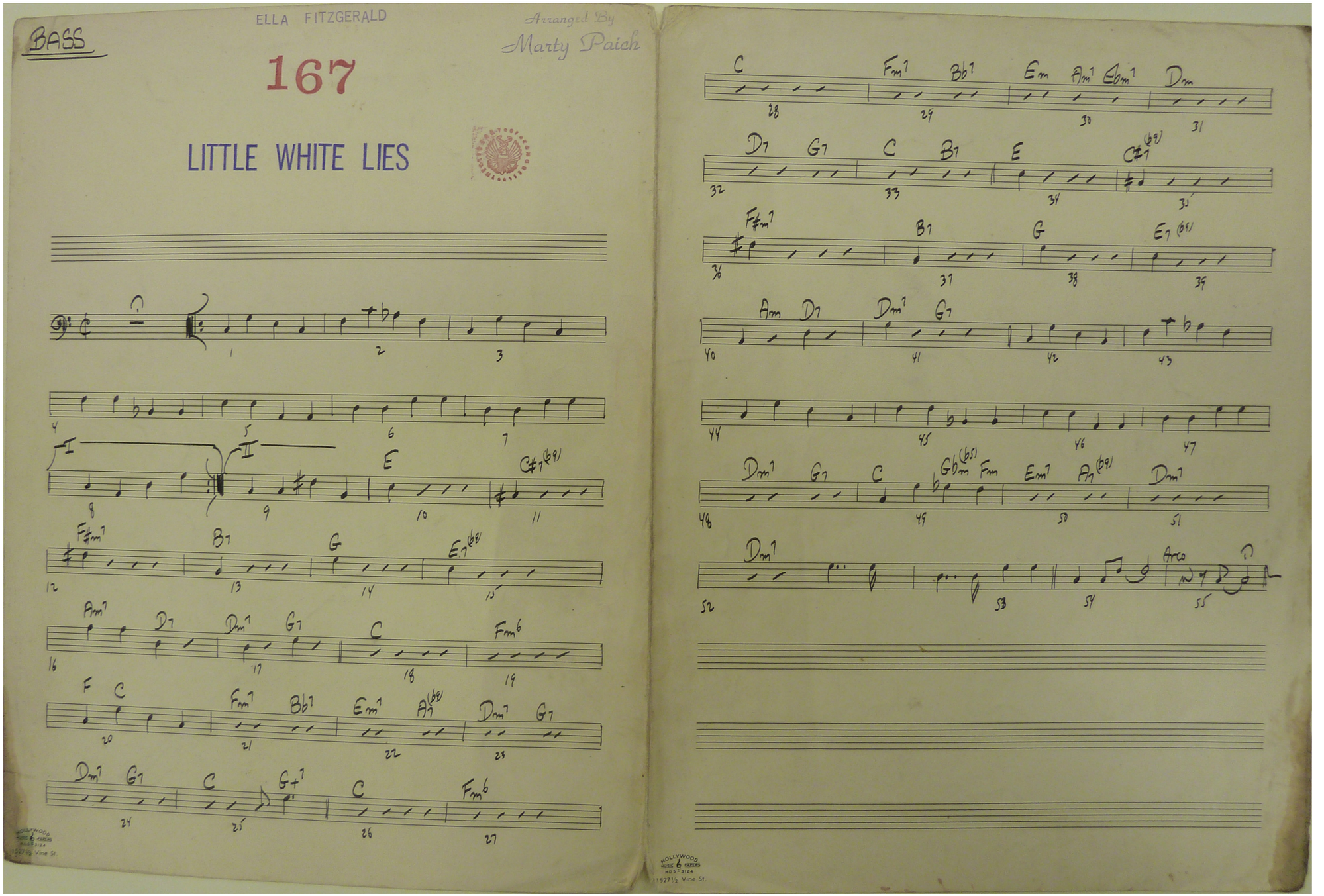
The arrangement was written to feature a vocalist supported by three tenor saxophones, baritone saxophone, trumpet, and rhythm section. There is an 8-bar saxophone soli and an 8-bar trumpet solo (behind the vocal). Included is an optional alto saxophone part that may be used in place of tenor saxophone 1.

This publication was prepared from the original set of parts used for the 1958 recording session - this is not a transcription.

Acknowledgments:

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

Doug DuBoff, Dylan Canterbury, and Rob DuBoff
- October 2026



Above is the original bass part that was used for the 1958 recording session.

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Vox.
stars all seem'd to know that you did - n't mean all those sighs the night that you told me those lit - tle white lies. I
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Ww. 2 (T Sx.)
Ww. 3 (T Sx.)
Ww. 4 (B. Sx.)
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