

Presents

JAZZ LINES PUBLICATIONS
WHATEVER LOLA WANTS

ARRANGED BY FRANK DEVOL

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-9664

WORDS AND MUSIC BY RICHARD ADLER AND JERRY ROSS

© 1955 FRANK MUSIC CORP.

© RENEWED 1983 AND ASSIGNED TO J & J ROSS CO. AND LAKSHMI PUJA MUSIC LTD.

ALL RIGHTS ADMINISTERED BY THE SONGWRITERS GUILD OF AMERICA ALL RIGHTS RESERVED USED BY PERMISSION
LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2017 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

WHATEVER LOLA WANTS (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:

Recorded in 1962 for the album *Ella Sings Broadway*, this Frank DeVol arrangement of one of the more memorable numbers from Richard Adler and Jerry Ross's *Damn Yankees* is a spicy treatment of an already highly suggestive tune. With its conga drums and quasi-bolero groove, this arrangement also serves as a departure from the more swing-oriented material singer Ella Fitzgerald was almost synonymous with during this time period.

Notes to the Conductor:

Right off the bat, the need for a strong first trumpet player is made apparent with a high note brass blast that introduces the sultry Latin groove. Fitzgerald enters with the melody at the pickups to measure 6. The backgrounds that accompany the vocalist throughout the melody go back and forth between the screaming brass and the more subtle and mellow saxophones. The groove switches to a more standard swing feel for the bridge at measure 22 before returning to the quasi-bolero at measure 30.

The swing feel returns for the ensemble shout at measure 44. The saxophones handle the melody during this section and should try to mimic the overall sensual feeling of the vocals, while the brass backgrounds continue to provide an aggressive bite. There are a few written-out sections for the guitarist to play in unison with the saxophones during this part, and they should be played accordingly.

DeVol recycles some of his background figures on the vocalist's re-entry at measure 60, albeit with the brass backgrounds written down an octave to provide some much needed mercy for the trumpet players. The arrangement's grand finale begins at measure 76, with an almost militaristic figure in the brass at measure 79 setting up the final swell. The arrangement ends much the same as it begins, with screaming trumpets setting up the final ensemble blast in the final two measures.

This arrangement is for female vocalist with jazz big band, with additional parts for 5th trumpet, tuba and conga drums. This is not a transcription - it has been prepared from DeVol's original score and the set of parts used during the recording session.

Acknowledgments:

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

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

-April 2017

TRBS 1, 2

1st Trombone

351

ELLA FITZGERALD

"WHAT EVER LOLA WANTS"



3 Beats

Musical staff with notes and dynamics: A mp C

Musical staff with notes and dynamics: D E 1 6 Voice 6

Musical staff with notes and dynamics: 6

Musical staff with notes and dynamics: 14 2

7 BARS

Musical staff with notes and dynamics: 15 16 17 18 19

Musical staff with notes and dynamics: 20 21 22 23 24 25 mf 26 27

Musical staff with notes and dynamics: 28 29 30 f 31 32 f

Musical staff with notes and dynamics: 33 34 35 36

TRBS.

- 2 -

Musical staff with notes and dynamics: 39 40 41 42

Musical staff with notes and dynamics: 43 44 45 46

Musical staff with notes and dynamics: 47 48 49 50

Musical staff with notes and dynamics: 51 52 D.S. AL CODA

Musical staff with notes and dynamics: CODA

Musical staff with notes and dynamics: 53 54 55 56

Musical staff with notes and dynamics: 57 58 59 60

Musical staff with notes and dynamics: 61 62 63 64

Musical staff with notes and dynamics: 65 66 68 69 f 70

"BAILEY"

Here is the original trombone 1 part from the 1962 recording session. Notice the word "Bailey" penciled in at the end. This arrangement was subsequently used during a live performance in which it was followed by Frank DeVol's chart on *Bill Bailey, Won't You Please Come Home*.

WHATEVER LOLA WANTS

SCORE

RECORDED BY ELLA FITZGERALD

WORDS AND MUSIC BY RICHARD ADLER AND JERRY ROSS

ARRANGED BY FRANK DEVOL

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM LATIN ♩ = 120 ①

The score is arranged for a jazz ensemble. The vocal line is at the top, with lyrics "What - ev - er" appearing at the end of the first measure. The woodwind section (Alto Sax, Tenor Sax, Baritone Sax) has a melodic line starting in measure 2. The trumpet and trombone sections play a rhythmic pattern with accents. The guitar and piano parts provide harmonic support with chords like Bbm6, F7sus, and Cm7. The drum set and conga drums play a medium Latin groove. Dynamics range from piano (p) to fortissimo (ff).

1

2

3

4

5

© 1955 FRANK MUSIC CORP.

© RENEWED 1983 AND ASSIGNED TO J & J ROSS CO. AND LAKSHMI PUJA MUSIC LTD.

ALL RIGHTS ADMINISTERED BY THE SONGWRITERS GUILD OF AMERICA ALL RIGHTS RESERVED USED BY PERMISSION

LOGOS, GRAPHICS, AND LAYOUT COPYRIGHT © 2017 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.

6

Vox. *Lo - la wants, no vib. Lo - la gets, and lit - tle man, lit - tle Lo - la wants you! Make up your*

Ww. 3 (T. Sx.) *p < mf no vib.*

Ww. 4 (T. Sx.) *p < mf no vib.*

Ww. 5 (B. Sx.)

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Tpt. 5 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *f*

Tbn. 4 *f*

Tuba *f*

Gtr. *mp* $B^b m^6$ $C7$ $C m^7(b^9)$ G^b7 $F7$ E^b7 $F7$ $C m^7$ E^b7 $F7$

Pno. *mp* *solo* $C m^7(b^9)$ G^b7 $F7$ E^b7 $F7$ $C m^7$ E^b7 $F7$

Bs. *mp* $B^b m^6$ $C7$ $C m^7(b^9)$ G^b7 $F7$ E^b7 $F7$ $C m^7$ E^b7 $F7$

D. S. *mp* (4) (6) *f*

C. Dr. *mp* (4) (6) *f*

14

Vox. *mind to have no re-grets, re-cline your-self, re-sign your-self, you're through! I al-ways*

Ww. 1 (A. Sx.) *p < mf* *no vib.*

Ww. 2 (A. Sx.) *p < mf* *no vib.*

Ww. 3 (T. Sx.) *p < mf* *no vib.*

Ww. 4 (T. Sx.) *p < mf* *no vib.*

Ww. 5 (B. Sx.) *p < mf* *no vib.*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Tpt. 5 *ff* *Optional 8va*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *f*

Tbn. 4 *f*

Tuba *f*

Gtr. *solo* *mf* *mp* *f* *Cm7(b9)* *G^{b7}* *Cm7* *F7* *B^bm6* *A^{b6}* *B^bm6* *F7* *A^{b6}* *B^bm6*

Pno. *mp* *B^bm6* *C7* *Cm7(b9)* *G^{b7}* *Cm7* *F7* *B^bm6* *A^{b6}* *B^bm6* *F7* *A^{b6}* *B^bm6*

Bs. *mp* *B^bm6* *C7* *Cm7(b9)* *G^{b7}* *Cm7* *F7* *B^bm6* *A^{b6}* *B^bm6* *F7* *A^{b6}* *B^bm6*

D. S. *mp* (4) (6)

C. Dr. *mp* (4) (8)