

JAZZ LINES PUBLICATIONS

Presents

YOU MAKE ME FEEL SO YOUNG

RECORDED BY ELLA FITZGERALD

ARRANGED BY RUSS GARCIA

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

FULL SCORE

JLP-9974

WORDS BY MACK GORDON, MUSIC BY JOSEF MYROW

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THE JAZZ LINES FOUNDATION INC.

PO BOX 1236

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ELLA FITZGERALD SERIES

YOU MAKE ME FEEL SO YOUNG (1966)

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 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.

Russ Garcia Biography:

Russ Garcia was born in Oakland, CA in 1916. In his late teens he enrolled in San Francisco State University only to find that he was not learning as quickly or as much as he thought he would. He later found out that studying with Hollywood's best teachers would move him quicker down the path that he envisioned. He studied harmony, composition, orchestration, counterpoint, and compositional form. Realizing his intense interest in composing and arranging he decided it would be beneficial to take lessons on just about every instrument that he may some day need to write for. While in his early 20s he had the opportunity to regularly conduct a symphony orchestra in the Hollywood area. This too would give him real world experience in writing and conducting for large ensembles.

In 1939 the composer of the radio show *This is Our America* was sick and it was suggested that Garcia be hired as a substitute. The director of the show, actor and future president of the United States Ronald Reagan, loved Garcia's work and hired him full-time. Reagan's wife at the time, Jane Wyman, later reached out to NBC and recommended Garcia to fill a staff arranger/composer position. This new position led him to come in contact with many of the important musicians and band leaders of the time period. He later was recruited by Universal Studios where he went to work as composer, arranger, and conductor in the 1950s. That relationship lasted 15 years.

Some of Garcia's brightest moments include: Louis Armstrong and Ella Fitzgerald's *Porgy and Bess* (1957); Louis Armstrong big band and string sessions in 1957 released in 1960 as *I've Got the World on a String*; Julie London's albums *About the Blues* and *Make Love to Me* (1957); Anita O'Day *Sings the Winners* (1958); Mel Tormé *Swingin' on the Moon*, and Stan Getz *Cool Velvet* (1960). He was in high demand as he was one of the few jazz composers that could successfully score for films and conduct classically oriented music.

In 1966 he gave up the Hollywood life and set out on his sailboat with his wife. They settled in New Zealand where he lived out the remainder of his life, passing away in 2011.

The Music:

This Russ Garcia arrangement (recorded in 1957) offers up a noticeable contrast from Frank Sinatra's more famous interpretations of the tune. It's lighter, breezier, and even more teasingly playful at times. Minus a few brief rangey brass moments, it is also a fairly simple and easy-to-perform arrangement as well.

Notes to the Conductor:

A cutesy brass and woodwind fanfare provide an introduction for a bass trombone and bass duet that serves as the underpinning for a sizable chunk of the instrumental accompaniment. This duet continues when the vocals enter at measure 7, with occasional piccolo interjections adding to the cheeky atmosphere. The rest of the horns arrive at measure 15 with some basic yet playful riffs in support of Fitzgerald's vocals.

A rapidly rising scale ushers in the bridge at measure 23, with Fitzgerald accompanied by a mellow choir of trombones. Most of the background motifs for the rest of the arrangement are repeat performances, with a few jaunty brass blasts being the only major additions. The final A section of the melody is repeated twice. The ending features a brief tag, a recycled introduction, and one last piccolo solo to bring the performance to a sharp, clean conclusion.

This publication was prepared using Russ Garcia's original pencil score and the set of parts used during the recording session - this is not a transcription.

Doug DuBoff, Rob DuBoff, and Dylan Canterbury

- April 2020

(ALTO I)
PICCOLO

115

YOU MAKE ME FEEL SO YOUNG

Handwritten musical score for Piccolo, measures 1-40. The score is written in treble clef with a key signature of one flat (Bb). It includes performance markings such as 'A', 'B', 'C', 'D', '(HAPPY)', 'pp', and 'f'. There are two boxed annotations: 'TO FLUTE' at measure 5 and 'TO ALTO' at measure 29. A circled 'S' is present at measure 18. Measure numbers 1 through 40 are indicated below the notes.

Handwritten musical score for Piccolo, measures 41-62. The score continues in treble clef with a key signature of one flat. It includes performance markings such as 'D.S. al Coda' at measure 50 and 'Coda' at measure 57. There are several circled annotations: a circled 'S' at measure 48 and a circled 'C' at measure 57. Measure numbers 41 through 62 are indicated below the notes.

GUS DONAHUE

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This is the original woodwind I part that was used for the 1957 recording. Notice that the original Garcia arrangement had a repeated section that was a trumpet solo. This was cut for the recording.

Here is the first page of Russ Garcia's pencil score for *You Make Me Feel So Young*, as recorded by Ella Fitzgerald in 1957. Notice that Garcia had originally intended for woodwind 5 (on bass clarinet) to play the melodic line with the bass trombone beginning at measure 3. This was cut for the recording.

115 You MAKE ME FEEL So YOUNG

Picc 1
FL 2
Saxophones CL 3
CL 4
BASS CL 5
OPEN 1
2
3
4 Trumpets
1
2
3
4 Trombones
1
2
3
4 BASS TROM
Tuba
ELLA
VIBR.
BASS
Drums
Guitar
Piano

EXT HARM 3
EXT HARM 3
OPEN 3
A B C D
BRUSHES

YOU MAKE ME FEEL SO YOUNG

SCORE

RECORDED BY ELLA FITZGERALD

WORDS BY MACK GORDON, MUSIC BY JOSEF MYROW

ARRANGED BY RUSS GARCIA

PREPARED BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 120

The score is for a jazz ensemble. It includes parts for Vocal, Piccolo/Flute/Alto Saxophone, Flute/Alto Saxophone, Clarinet/Tenor Saxophone (3 parts), Bass Clarinet/Baritone Saxophone, Trumpet (4 parts), Trombone (3 parts), Bass Trombone, Guitar, Piano, Acoustic Bass, Percussion (Xylophone/Vibraphone), and Drum Set. The music is in 4/4 time with a key signature of one flat (Bb). Dynamics include *f* (forte), *mp* (mezzo-piano), and *TO EXTENDED HARMON MUTE*. Performance markings include *PICCOLO*, *FLUTE*, *CLARINET*, and *BASS CLARINET* for woodwinds, and *BRUSHES* for the drum set. The score is divided into measures 1 through 6, with a double bar line and repeat sign at the end of measure 6.

YOU MAKE ME FEEL SO YOUNG

SCORE - PAGE 2

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Vox. *You make me feel so young. You make me feel so spring has sprung. and ev-'ry time I see your grin I'm such a hap-py in-di-vi-du-al.*

Ww. 1 (Picc.) *mf* *sol* *hAPPY!* *f* *TO FLUTE*

Bs. Tbn. *2*

Gtr. *mp* *F F+ B^bma7 B^b6 Am7 F G⁹ C7*

Pno. *mp* *F F+ B^bma7 B^b6 Am7 F G⁹ C7*

Bs. *2*

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

7 8 9 10 11 12 13 14