

*Presents*

JAZZ LINES PUBLICATIONS

**THINGS ARE LOOKING UP**

RECORDED BY ELLA FITZGERALD

ARRANGED BY NELSON RIDDLE

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

**FULL SCORE**

JLP-9430

© 1937 (RENEWED) GEORGE GERSHWIN MUSIC AND IRA GERSHWIN MUSIC ALL RIGHTS ADMINISTERED BY WB MUSIC CORP.  
THIS ARRANGEMENT © 2014 GEORGE GERSHWIN MUSIC AND IRA GERSHWIN MUSIC ALL RIGHTS RESERVED USED BY PERMISSION OF ALFRED MUSIC PUBLISHING CO., INC.

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

## THINGS ARE LOOKING UP (1959)

### **Background:**

Ella Fitzgerald was born on April 25, 1917, in Newport News, VA. She began her climb to becoming the 'First Lady of Song' with the Chick Webb Orchestra in New York City in 1935. Following Webb's death in 1939, she became the focal point of the band. She continued her Swing Era ascent with several bands during the early-to-mid 1940s, and later honed her famous scat singing during her time with the Dizzy Gillespie Big Band. She showed the world that she could eloquently adapt her vocal prowess to any style of jazz, developing her scat style to accentuate bebop and act as another improvising horn in the band.

In 1947, Ella married bassist Ray Brown, with whom she fell in love while both were with Gillespie. Brown was working on producer/impresario Norman Granz's Jazz at the Philharmonic tours, and Granz signed her on, later becoming her manager. By the mid 1950s, reaching the peak of her powers, Ella had become very comfortable with bebop; perhaps too much so. She began to thirst for new challenges, and Granz helped influence her to begin her Songbook series, which would ultimately encompass eight sessions from 1956-1964, using the arrangers Nelson Riddle, Billy May, Paul Weston, Buddy Bregman, and the team of Duke Ellington and Billy Strayhorn on their Songbook record. Granz's idea was to record albums that would each take an in-depth, fresh look at the music of one of America's greatest 20th century composers or composing teams, beginning with Cole Porter in 1956. These recordings became an unprecedented look at the Great American Songbook and viewed together are seen as one of the great landmarks of 20th century American music.

In 1959, arranger Nelson Riddle was at the top of the arranging world, internationally famous, having worked with Nat King Cole, Judy Garland, and others, and was best-known for arranging some of the all-time greatest works of Frank Sinatra, including *Songs for Swingin' Lovers* and *A Swingin' Affair*. Riddle and Fitzgerald had never worked together, and their musical marriage was a seemingly obvious one, especially for a canon such as that of the Gershwins. Recorded in several sessions during the first seven months of 1959, the project became the largest of Fitzgerald's career, and was further enhanced by the support of Ira Gershwin, who apparently contributed lyrics to some songs which had previously lacked them in finished form. As with other entries in the series, both well-known classics and rarities were recorded, resulting in a wonderfully thorough presentation. The completed project received universal acclaim, and *But Not For Me* received the 1960 Grammy Award for Best Female Pop Vocal Performance. In perhaps the greatest testament to the brilliance of Ella Fitzgerald and the interpretations of the Gershwin Songbook created by she and Nelson Riddle, Ira Gershwin has been famously quoted as saying, "I never knew how good our songs were until I heard Ella Fitzgerald sing them."

*Ella Fitzgerald Sings the George and Ira Gershwin Songbook* was the high point in the series of songbook packages produced by Norman Granz for the Verve label. There had been four such projects beforehand: boxes of songs by Cole Porter, Rodgers and Hart, Duke Ellington, and Irving Berlin. Granz decided to make the Gershwin box the most ambitious of all of them: 5 LPs plus a 7" limited edition bonus disc that included Riddle arrangements of Gershwin instrumental compositions. This project had the enthusiastic cooperation and participation of lyricist Ira Gershwin who attended the recording sessions and re-wrote lyrics for the occasion. This was the first songbook session that Nelson Riddle participated in. Granz had wanted Riddle to arrange music for the previous songbooks, but he was unavailable at the time.

### **Notes to the Conductor:**

This publication is based on the original Nelson Riddle pencil score. The arrangement begins with a *colla voce* for the guitarist for the first half of the verse and then for the pianist for the second half. This should be played freely. The piano voicings beginning at measure 11 were supplied by Riddle. Chord symbols have been included in the event that the pianist wishes to deviate from the written material. When the band gets cued in at measure 19 it is important that a nice, easy, flowing tempo is given - not too fast. The arrangements from this session, along with the ones Riddle wrote for Frank Sinatra and Dean Martin, work best when the whole ensemble - including the conductor - has a laid-back, swing feel. The modifications made from Riddle's original score were: a B<sup>b</sup>6 downbeat chord in measure 33 that was deleted by Riddle (see image); the rhythmic figures in measure 50 (repeated at measure 86); the phrase the trumpets play at measures 61 and 63; and the phrase the trombones play at measures 71 and 73. In measure 50 Riddle wrote those rhythms as eighths, but the ensemble plays those as exaggerated swing eighths both times; hence, we have notated them as dotted eighth/sixteenth (as-recorded). The four eighth note trumpet figure beginning on the downbeat in measures 61 and 63 (and trombones in 71 and 73) were originally written with all notes at the same pitch (without the phrase beginning a half-step lower on the downbeat). This was added at the



recording session and has been included here. Lastly, in measure 33, Riddle had originally written a B<sup>b</sup>6 chord for the ensemble on beat one (shown below). This was deleted for the recording and it has not been included in this publication. The xylophone part has been cued in the piano; however, it is recommended that this part simply be omitted in the event that a xylophone is not available.

**Doug DuBoff and Rob DuBoff**  
- April 2014

Removed B<sup>b</sup>6 Chord

33

Vox. Bit - ter was my cup,

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

B. Sax. *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr. B<sup>b</sup>6 Dm<sup>7</sup> Cm<sup>7</sup>

Pno. B<sup>b</sup>6 Dm<sup>7</sup> Cm<sup>7</sup>

Bs. B<sup>b</sup>6 Dm<sup>7</sup> Cm<sup>7</sup>

Dr.

33 *mp* 34



# THINGS ARE LOOKING UP

## SCORE

RECORDED BY ELLA FITZGERALD

MUSIC AND LYRICS BY GEORGE GERSHWIN AND IRA GERSHWIN

ARRANGED BY NELSON RIDDLE

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF AND ROB DUBOFF

FREELY ①

VOCAL: If I should sud-den-ly start to sing or stand on my head or an-y-thing; don't think that I've lost my sens-es; it's just that my hap-pi-ness fi-nal-ly com-menc-es. The

ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARITONE SAX, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, BASS TROMBONE, GUITAR, PIANO, BASS, XYLOPHONE, DRUM SET

Guitar Chords: C13, F6, C7(9), F6, C13(b9), F6, Dm7, Gm7, C9, Am7, A<sup>b</sup>7, Gm7, C9, C7, Gm7, C7, F6, F6, Dm7, B<sup>b</sup>m7, E<sup>b</sup>13

1 2 3 4 5 6 7 8 9 10

11

Voc. long, long a-ges of dull de-spair are turn-ing in-to thin air, and, it seems that sud-den-ly I've be-come the hap-piest girl a - live.

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

FLGHN.

FLGHN.

FLGHN.

FLGHN.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.  $E^b_{ma}7 D_{mi}7 C_{mi}7 E^b_{ma}7 D_{mi}7 C_{mi}7 E^b_{ma}7 D_{mi}7 C_{mi}7 E^b_{ma}7 D_{mi}7 C_{mi}7 F7^{(qs)}$

PNO.  $A^b%$   $E^b7^{(13)}$   $A^b%$   $E^b_{13}$   $A^b%$   $F_{m7}$   $G_{m7} C7^{(13)}$   $F$   $G^{\#o}7$   $A_{m7}$   $D7^{(9)}$   $G_{m7}$   $C9$   $F7sus F_{m7}^{(qs)}$   $E^b_{ma}7 D_{mi}7 C_{mi}7 E^b_{ma}7 D_{mi}7 C_{mi}7 E^b_{ma}7 D_{mi}7 C_{mi}7 F7^{(qs)}$

BS. PEDAL (2) (4)

DR. (HI HAT) (4)

11 12 13 14 15 16 17 18 19 20 21 22

# THINGS ARE LOOKING UP

## SCORE - PAGE 3

23

Voc. Things are look - ing up! I've been look - ing the land - scape o - ver and it's cov - ered with four leaf clo - ver. Oh, things are look - ing up since love looked up at me.

A. Sax. 1 *mp* *mf* *ff*

A. Sax. 2 *mp* *mf* *ff*

T. Sax. 1 *mp* *mf* *ff*

T. Sax. 2 *mp* *mf* *ff*

B. Sax. *mp* *mf* *ff*

TRP. 1 (TO STRAIGHT MUTE) *mf* (OPEN) *ff*

TRP. 2 (TO STRAIGHT MUTE) *mf* (OPEN) *ff*

TRP. 3 (TO STRAIGHT MUTE) *mf* (OPEN) *ff*

TRP. 4 (TO STRAIGHT MUTE) *mf* (OPEN) *ff*

TBN. 1 *ff*

TBN. 2 *ff*

TBN. 3 *ff*

B. TBN. *ff*

GTR. *mp*  $B^b6$   $Dm7$   $Cm7$   $F7$   $B^b_{m9}$   $Gm7$   $Cm7$   $F7$   $Dm7$   $G7$   $Cm7$   $F7$   $B^b6$   $D^b7$   $Cm7$   $F7sus$   $D^b7$   $B^b6$   $G7(\sharp 9)$   $C9$   $F7(\sharp 9)$

PNO. *mp*  $B^b6$   $Dm7$   $Cm7$  XYLO CUE (Svn)  $F7$   $B^b_{m9}$   $Gm7$   $Cm7$   $F7$   $Dm7$   $G7$   $Cm7$   $F7$   $B^b6$   $D^b7$   $Cm7$   $F7sus$   $D^b7$   $B^b6$   $G7(\sharp 9)$   $C9$   $F7(\sharp 9)$

BS. *mp*  $B^b6$   $Dm7$   $Cm7$   $F7$   $B^b_{m9}$   $Gm7$   $Cm7$   $F7$   $Dm7$   $G7$   $Cm7$   $F7$   $B^b6$   $D^b7$   $Cm7$   $F7sus$   $D^b7$   $B^b6$   $G7(\sharp 9)$   $C9$   $F7(\sharp 9)$

XYL. *mf*

DR. *mp* *sim.* (4) (6) *ff*

23 24 25 26 27 28 29 30 31 32