

Presents

JAZZ LINES PUBLICATIONS
JUST WHEN WE'RE FALLING IN LOVE

RECORDED BY ELLA FITZGERALD

ARRANGED BY QUINCY JONES

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

FULL SCORE

JLP-9620

MUSIC AND LYRICS BY SIR CHARLES THOMPSON,
ILLINOIS JACQUET, AND BOB RUSSELL

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THE JAZZ LINES FOUNDATION INC.
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ELLA FITZGERALD SERIES

JUST WHEN WE'RE FALLING IN LOVE (1963)

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.

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.

The Music:

Better known within the jazz community by its instrumental title *Robbins' Nest*, Quincy Jones's arrangement of *Just When We're Falling In Love* was written for Ella Fitzgerald and the Count Basie Orchestra, recorded in 1963. This chart did not initially make the cut for the original issue of *Ella and Basie!*, eventually being released as an outtake on the 1997 CD reissue of the classic album.

Notes to the Conductor:

The arrangement begins with a catchy riff in the bass clarinet and bass before the (almost) full ensemble sets up the melody with some light hits. The volume level never gets too overblown throughout the chart, so even during the "louder" parts it is important to maintain a sense of dynamic moderation. With the exception of the 5th trumpet, the entire brass section is in bucket mutes throughout. The melody naturally lends itself to a series of cleverly written call-and-response background figures, either from the woodwinds or an ensemble of flute, bass clarinet, muted trumpet and trombone.

The ensemble shout section at measure 36 is fairly heavily based on the melody, but has enough subtle deviations that it isn't a strict copy job. An interesting device used by Jones at this point is the doubling of the lead trumpet voice (who is playing in bucket mute) in the 5th trumpet part (who is playing in harmon mute). These two players should be listening to each other and matching each others' phrasing so as not to clash with one another. The call-and-response nature of the arrangement continues with some scattered interjections from the vocalist from measure 37 all the way until the melody returns at measure 55 for a gradual fade out over the same introductory bass line.

This arrangement is for featured vocalist with jazz big band, with flute and bass clarinet taking the place of 1st alto sax and baritone sax, respectively (an optional baritone saxophone part is included). There are five trumpet parts as opposed to the traditional four; if your ensemble only has four trumpets available, the 4th part can be dropped in order to adequately cover the important figures in the 5th part.

This publication has been prepared from the original set of parts used during the 1963 recording session.

Doug DuBoff, Rob DuBoff, and Dylan Canterbury

- October 2016

BASS' CLARINET

Count Basie arr.

ROBBINS NEST

Handwritten musical notation for Bass Clarinet, featuring measures 1 through 24. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *mp*). The piece is divided into sections labeled A, B, C, and D. Section A contains measures 1-4, B contains measures 5-8, C contains measures 9-12, and D contains measures 13-16. Measures 17-20 are marked with a circled '3', and measures 21-23 are marked with a circled '3'. Measures 24-28 are marked with a circled '4'. Red handwritten numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56) are written below the notes, indicating measure numbers. Some measures are circled in red, and some are marked with a circled '3' or '4'.

Handwritten musical notation for Bass Clarinet, featuring measures 29 through 56. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *mp*). The piece is divided into sections labeled E, F, and G. Section E contains measures 29-32, F contains measures 33-40, and G contains measures 41-48. Measures 49-52 are marked with a circled '3', and measures 53-56 are marked with a circled '4'. Red handwritten numbers (29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56) are written below the notes, indicating measure numbers. Some measures are circled in red, and some are marked with a circled '3' or '4'. The word "PLAY" is written above measure 53, and "Booth fade" is written below measure 54.

This is the bass clarinet part that was used on the 1963 recording. Notice the passages that were cut from the recording indicated with parentheses.

JUST WHEN WE'RE FALLING IN LOVE

SCORE

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MEDIUM SWING ♩ = 100

①

Score for "Just When We're Falling in Love" (Medium Swing, 4/4, 100 bpm). The score is arranged for a jazz ensemble and includes the following parts:

- Vocal:** Ella Fitzgerald (Lyrics: "You would - n't be")
- Woodwind 1:** Flute
- Woodwind 2:** Alto Sax
- Woodwind 3:** Tenor Sax
- Woodwind 4:** Tenor Sax
- Woodwind 5:** Bass Clarinet
- Trumpet 1-5:** Trumpet 1-5 (Trumpet 5 uses Harmon Mute)
- Trombone 1-4:** Trombone 1-4 (Trombone 4 is Bass Trombone)
- Guitar:** Soloist
- Piano:** Soloist
- Acoustic Bass:** Soloist
- Drum Set:** Soloist

The score includes various musical notations such as triplets, bucket mutes, harmon mutes, and dynamic markings (p, mp, solo). The key signature is one flat (Bb), and the time signature is 4/4. The score is divided into measures 1 through 6, with measure 5 containing a 4-measure rest.

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SCORE - PAGE 2

7

Vox. ang - ry with me, would you _____ if I per - haps mis - un - der - stood you? _____ Why _____ have a fall - ing out just _____ when we're fall - ing in love? _____ To - mor - row when

Ww. 1 (FL) *mp* subtone

Ww. 2 (A. Sx.) *mp* subtone

Ww. 3 (T. Sx.) *mp* subtone

Ww. 4 (T. Sx.) *mp* subtone

Ww. 5 (Bs. CL) *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 5 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. 4 *mp*

Gtr. $A^b\%$ E^{13} B_m^7 E^{13} C_m^7 $B^{\circ 7}$ B_m^b7 E^b7 A^b6 $F7(\frac{b9}{b11})$ B_m^b11 $E7(\frac{b9}{b11})$ E^b13

Pno. $A^b\%$ E^{13} B_m^7 E^{13} C_m^7 $B^{\circ 7}$ B_m^b7 E^b7 A^b6 $F7(\frac{b9}{b11})$ B_m^b11 $E7(\frac{b9}{b11})$ E^b13

Bs. $A^b\%$ E^{13} B_m^7 E^{13} C_m^7 $B^{\circ 7}$ B_m^b7 E^b7 A^b6 $F7(\frac{b9}{b11})$ B_m^b11 $E7(\frac{b9}{b11})$ E^b13

D. S. (4) (8)

7 8 9 10 11 12 13 14