

JAZZ LINES PUBLICATIONS

*Presents*

# I CONCENTRATE ON YOU

AS RECORDED BY ELLA FITZGERALD

ARRANGED BY BUDDY BREGMAN

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

## FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-6139

WORDS AND MUSIC BY COLE PORTER

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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## I CONCENTRATE ON YOU (1956)

### **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 her 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.

### **Buddy Bregman Biography:**

Bregman was born in Chicago, and was arranging music by the time he was 11. One of his early arrangements was played by the rehearsal big band led by a young William Russo before he joined Stan Kenton. Bregman's uncle was the great songwriter Jule Styne, who, as a boy, Bregman would visit during the summer. Bregman considered Styne a surrogate father.

Bregman came to Los Angeles to attend UCLA and wound up making the city his permanent home. He arranged four songs for a group called The Cheers, and their recording of the Lieber and Stoller-composed (*Bazoom*) *I Need Your Lovin'* hit the pop charts. Norman Granz heard the song and liked it, not knowing at the time that his young tennis partner had arranged it.

At this time Norman Granz was in the process of consolidating his three record labels into the newly formed Verve label. He hired Buddy Bregman to head the A&R department. Among Bregman's duties was to arrange and conduct for Ella Fitzgerald. Ella was suspicious of Bregman's youth, but soon warmed up to him. Together they created two of the biggest-selling albums of her career, the Cole Porter Songbook and the Rodgers and Hart Songbook. These two records were the first entries in her songbook series of albums.

Bregman arranged for Bing Crosby, Ricky Nelson, Mitzi Gaynor, Anita O'Day and many other performers for Verve release. He also arranged for Jerry Lewis, Carmen McRae, Sammy Davis, Jr., Eydie Gorme, Judy Garland and Ethel Merman. He also split orchestrating duties for the film musical version of *The Pajama Game*.

Bregman was invited to produce musical shows for the BBC, and he spent ten years in Europe. Returning in 1973, he continued to arrange, as well as produce and direct for television and motion pictures.

### **The Music:**

This Cole Porter song was written in 1940 for the movie *Broadway Melody of 1940*. This version was recorded by Ella Fitzgerald in 1956 for her *Cole Porter Song Book* album, arranged by Buddy Bregman.

Buddy Bregman's arrangement of *I Concentrate on You* for Ella Fitzgerald provides a fairly simple, but rich accompaniment that compliments the song's naturally lovely melody. Aside from a few swift string figures, this arrangement is not overly difficult, and the minimal brass parts make it an ideal option for a mid-concert chops break.

A rubato string melody serves as an introduction before the melody (and steady tempo) commences at measure 5. Most of the counter-melodies to Fitzgerald come in the form of short string figures, but there are some occasional moments for the woodwinds too. The steady tempo drops out for a bit at measure 37, but ultimately locks back in a couple measures before the final A section. Behind the vocals, the strings swirl up and down before finally settling in to a held chord, with the celeste playing a pleasantly mini-solo to gently wrap everything up.

This publication was prepared from Buddy Bregman's original pencil score - this is not a transcription. NOTE: the brass play only two measures in the entire arrangement. Optional, alternate saxophone parts are provided that may be used in place of the flutes, clarinets, and bass clarinet.

**Doug DuBoff, Rob DuBoff, and Dylan Canterbury**

- October 2024



ELLA FITZGERALD

# I CONCENTRATE ON YOU

# 23

1

Vocal

RUBATO

FP 1

FP 2

Reeds 3

4

5

1

2 RUBATO

3

4

Horns

1

Trombones 2

3

Harp

A

Violins B

C RUBATO

Viola

Cello

Drums

Guitar

Bass

Piano

HOLLYWOOD  
NO. 3-7493 206

Arranged by BUDDY BREGMAN

Above is the first page of Buddy Bregman's score for I Concentrate on You.



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RIT.

## SCORE

RUBATO ♩ = 100 APPROX.

Vocal

Woodwind 1: Flute *mf*

Woodwind 2: Flute *mf*

Woodwind 3: Clarinet *mf*

Woodwind 4: Clarinet *mf*

Woodwind 5: Bass Clarinet *mf*

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Violin 1 (4) *mf*

Violin 2 (4) *mf*

Viola *mf*

Cello *mf*

Harp *mf*  
 Eb F# G# A#  
 D# C# Bb

Guitar

Celeste *mf*

Acoustic Bass *mf*

Drum Set

Celeste

Arco

Brushes

5 A TEMPO

Vox. *mp*  
 When - ev - er skies look gray to me, and trou-ble be - gins to brew,

Ww. 1 (Fl.) *mp*

Ww. 2 (Fl.) *mp*

Ww. 3 (Cl.) *mp*

Ww. 4 (Cl.) *mp*

Ww. 5 (Bs. Cl.) *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Hp. *mp*  
 G4 D $\flat$  C $\flat$  G $\flat$  A $\flat$  A4 C4

Gr. *p*  
 B $\flat$  B $\flat$ 6 B $\flat$ ma7 B $\flat$ 6 E $\flat$ 13(411) B $\flat$ mi A $\flat$ m7 D $\flat$ 9 G $\flat$ 9

Cel. *mp*

Bs. *p*  
 Pizz. B $\flat$  B $\flat$ 6 B $\flat$ ma7 B $\flat$ 6 E $\flat$ 13(411) B $\flat$ mi A $\flat$ m7 D $\flat$ 9 G $\flat$ 9

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

5 6 7 8 9 10 11 12