

JAZZ LINES PUBLICATIONS

Presents

AFTER YOU'VE GONE

AS RECORDED BY ELLA FITZGERALD

ARRANGED BY BILL DOGGETT

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

FULL SCORE

JLP-6342

WORDS BY HENRY CREAMER, MUSIC BY TURNER LAYTON

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



THE JAZZ LINES FOUNDATION INC.

PO BOX 1236

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ELLA FITZGERALD SERIES

AFTER YOU'VE GONE (1962)

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 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 her "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 do 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. 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.



Bill Doggett Biography:

During William Ballard Doggett's long career, he had seminal roles in the growth of rhythm and blues and rock and roll, he helped popularize the use of the organ as a small band instrument in popular music, and he also had his hand in the careers of some of jazz's greats as well. Born in Philadelphia in 1916 to a family that loved music, he followed his mother to the piano; she was a regular player in her church. He soon displayed serious aptitude, and like others who would later achieve great success, he began arranging songs during his high school days, in his case for the school's dance band by his mid-teens. He continued to perform regularly and gain experience throughout the remainder of his teenage years; Philadelphia has long boasted a rich musical history across many genres.

While in his early 20s, Doggett worked extensively with bandleader Lucky Millender, quickly becoming comfortable working in different musical styles; this would serve him well throughout his long career. He also worked with the Ink Spots in the early 1940s. The Ink Spots' vocal-oriented pop was highly successful and influential before the era of rock had begun. During this time Doggett remained primarily a sideman pianist and arranger, eventually joining Louis Jordan's band and playing on the important hit 'Saturday Night Fish Fry.' It's said that his 1951 session with Ella Fitzgerald was his debut as an organist. In the early 1950s, Doggett put together his own organ trio, and began what would be a highly successful career as a small group leader. He was a pioneer of the rock and roll era as well as the organ-led trio; he charted songs into the early 1960s. His biggest success was 1956's 'Honky Tonk,' which sold millions of copies, reached #2 on the charts, and became a standard of early rock and roll.

It's safe to say that by 1962, Bill Doggett and Ella Fitzgerald had reached very powerful and prominent places in their respective worlds. Ella was an international star of American music; from her modest beginnings to her wowing the music scene with Chick Webb to her graduation to the highest echelon of vocal stars via her Song Book series of albums with Norma Granz's Verve Records, she had reached a rarefied position indeed. At this point, she and Granz wanted to take her back to something a bit less polished, and sought out "a band of studio killers, and arrangements that all but lift off the ground." She found this with a band that included Ernie Royal, Joe Wilder, Melba Liston, Kai Winding, Britt Woodman, Phil Woods, Jerry Dodgion, Hank Jones, Mundell Lowe, and more-and with arrangements by Bill Doggett, who had assembled the group.

The two were no strangers; Doggett had worked with Ella in clubs and on radio performances in the mid-1940s, and first appeared on organ with her in one of the sessions they worked at the beginning of the 1950s. They clearly worked well together in various settings, and Ella was surely aware of Doggett's increasingly long list of impressive credits and successes. In a highly informative and valuable JazzWax article by Marc Myers in All About Jazz, he cites Stuart Nicholson's biography of Ella with comments from Doggett, and this is worth quoting at length: "In early 1962, (Bill Doggett) received a call from Norman Granz: 'Ella would like you to arrange and conduct an album for her,' Granz said. 'Do you think you can do it?' I said, 'Just send me the list of tunes and the keys, and I'll do it!' I had the pleasure of choosing the musicians on the session, and I got the best around...The sessions went just great. I had played my ideas for her before and asked her, 'What about your ideas?' She said, 'You bring the arrangements, and I'll sing them.' That's exactly what happened...We'd play the arrangement down at the session, she'd sing along with it, then say, 'Fine, let's make it!' Any little nuances she did were right there and then, right on the money. She was quick as a wink!" The result was *Rhythm Is My Business*, and it is indeed something else-the band absolutely shreds, to use more modern terminology, and Ella simultaneously swings so joyously, so easily, and so hard. Clearly, she and Doggett had a fabulous music rapport. During this era, Ella also worked with Duke Ellington, Billy Strayhorn, Nelson Riddle, Billy May, Quincy Jones, Marty Paich, Russ Garcia, Ernie Wilkins--many of the greatest arrangers of all time--so it is easy to see why she never was able to schedule another record with Doggett, but this excellent pairing did leave behind one very solid document of what they were capable of as a unit. Doggett continued to lead bands, record, and tour into the 1990s, appearing in Europe frequently. His last recording of original material was in 1991, and over the decades he recorded swing and R&B, blues and bossa nova, holiday music, and so much more. He passed away on Nov. 13, 1996 at Lenox Hill Hospital in New York City. He was 80.

The Music:

Organist/arranger Bill Doggett was best known for his pioneering work in the field of R&B, but was no stranger to the world of jazz. His arrangement of the old warhorse *After You've Gone* was written for vocalist Ella Fitzgerald's 1962 album *Rhythm Is My Business*, and is a high-energy tour-de-force for both singer and band from start to finish. Ella revisited this arrangement for her 1979 live appearance at Montreux, Switzerland with the Count Basie Orchestra.

Notes to the Conductor:

Starting off in a slow swing feel, the brass section comes in roaring atop some bebop-infused lines from the saxes to set the stage for Fitzgerald's first melody statement at measure 9. The saxes continue to play double-time figures, providing a subtle hint at the drastic up-swing in tempo at measure 27. Fitzgerald sings through the melody once more, this time with the rest of the horns' accompaniment matching the saxes in intricacy while never quite stepping over the line into becoming overwhelming. Once the second melody statement is done, Fitzgerald and the band trade barbs with each other for the next couple choruses, beginning at measure 71. The energy level continues to push to greater and greater heights until the tempo suddenly craters at measure 147. At this point, Fitzgerald sings an extended tag with some customized lyrics before the whole band comes in with one final, triumphant blast. For her 1979 performance of this arrangement she removed the melody in favor of scatting during the section where she trades with the band. We have marked these sections in the vocal part, along with providing chord changes, should your singer wish to do this as well.

Note: there are several harmonies that Doggett arranged that appear to be "incorrect" such as measures 42 and 50. In measure 42 the entire ensemble is playing a B7(#9) chord with the exception of woodwind 2, which has the natural 9th (C#). In measure 50 the ensemble is playing a B7(b9) again, with the exception of woodwind 2, which once again has the natural 9th (C#). These harmonies were played for the 1962 recording, so, rather than second guess and "correct" the differing notes, we have opted to maintain Doggett's original harmony.

This publication was prepared from Bill Doggett's pencil score and the set of parts used for the 1962 recording session - this is not a transcription.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff
- June 2024

After You've Gone



1

ALTO
ALTO
TEN
TEN
BARI

1 BAR

Trumpets

Trombones

Vocal

Guitar

Piano

E_b $E_b m7$ $A^{\flat} 9$ B^b $Dm^{\flat} 7$ $G9$ $Cm7$ $F^{\#} 9$ $E9$ $A^{\flat} 9$ B^b $C^{\#} m7$

Bass

Drums

1 BAR

Above is the first page of Bill Doggett's score for After You've Gone, written in 1962.

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MISS ELLA FITZGERALD

AFTER YOU'VE GONE



2nd
TENOR SAX

A Bill Doggett ARRANGEMENT

Handwritten musical notation for the first page of the 2nd Tenor Sax part. It includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The piece begins with a **TEMPO I** marking. The notation consists of eight staves of music, featuring various rhythmic patterns, slurs, and triplets. A **ACC.** (accelerando) marking is circled in red at the bottom of the page. The music concludes with a double bar line.

Handwritten musical notation for the second page of the 2nd Tenor Sax part. It continues from the first page with a **TEMPO II** marking. The notation consists of eight staves of music, featuring various rhythmic patterns, slurs, and triplets. The music concludes with a double bar line.

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Above is the original tenor saxophone 2 part that was used for the 1962 recording session.

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WORDS BY HENRY CREAMER, MUSIC BY TURNER LAYTON

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SCORE

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

SLOW SWING ♩ = 70

Score for various instruments including Vocal, Woodwind 1-5, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Acoustic Bass, and Drum Set. The score includes musical notation, dynamics (mf, f), and a chord chart for guitar and piano.

Chord Chart:

E ^b ₆	E ^b ₉ 13	E ^b _{m7}	A ^b ₉ (^b 11)	B ^b _{m9} 13	B ^b ₆	D _{m7} (^b 9)	G ^b ₉ (^b 5)	C _{m7}	G ^b ₁₃	F ₁₃	G ^b ₁₃	F ₁₃	A ₁₃	B ^b ₇ (^b 9)	C ^b _{m7}	C _{m7}	F ₁₃	E ₇ (^b 9)
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9

Vox. *Af - ter you've gone, and left me cry - ing; af - ter you've gone there's no de - ny - ing, you'll feel blue, you'll feel sad, you'll miss the dear - est pal you've ev - er had.*

Ww. 1 (A. Sx.) *mp*

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

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

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

Ww. 5 (B. Sx.) *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Tbn. 4 *mp*

Gr. *mp*

Pno. *mp*

Bs. *mp*

D. S. *mp* cross-stick *sim.* (4) (6) (7)

9 10 11 12 13 14 15 16