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## Summertime ella fitzgerald louis armstrong sheet music

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It is now one of the most covered songs in the history of recorded music, with more than 33,000 covers. The famous artists covering this song include such as Billy Holiday, Billy Stewart, Janis Joplin, Lynda Carter, Sam Cooke, Altino, The Marcells, Rick Nelson, Ella Fitzgerald and Louis Armstrong. Singer LyricsSummertime and The Easy Fish Is 'Skipping' With Cotton in High Oh, Rich Your Dad and Ma Are Good-Looking 'So Dumb,' don't you cry one of these mornings you will ride songs and you will spread your wings and you will take to heaven but until morning, have ain' can't hurt you with daddy and stand up myths 'none of these mornings you will ride songs and you will spread your wings and you will take to heaven but until this morning, no harm' can not harm you with dad and stand an oven' by. Other Resources: PDF of XML Sheet Music in Music Sheets of Our Sheet Music, you can now interpret this great jazz standard. Composed in 1935 by the legendary pianist and composer George Gershwin, this lullaby became world-popular in 1957 and Ella Fitzgerald's cover version. Whether you're a beginner or an accomplished pianist, you are bound to find the right folk music to play your ability from our different levels on offer. Summer was also performed by Chet Baker, Barbara Hendricks, Janis Joplin, Mike Brant and Paul McCartney ... The glimpse of ↓ User Reviews ↓ variations ↓ also performed by ↓ attribute ↓ one of the most beautiful funeral songs that George and Ira Gershwin ever wrote, Ether is given to it in the most haunted reading by Ella Fitzgerald to reduce and Louis Armstrong. Although Fitzgerald increased his partner frequently during these famous sessions, on Bos, it is breathtaking Armstrong's ominousness that dominated, from his minimal trumpet introduction, to his professionals, showing all the confidence and good humour of his larger work. That doesn't mean is completely covered; her performance is a model of pauses and delicate. Summer is one of the most successful collaborations Ella and Louis'. George Gershwin on September 26, 1898 – July 11, 1937) is an American composer. She has written most of her journeys and theatre works in collaboration with her older brother, lyricist Ira Gershwin. George Gershwin composed songs both for Broadway and for the classic concert hall. He wrote their popular songs successfully. Much of his composition is used on TV and in many films, and many became standard jazz. The jazz singer Ella Fitzgerald recorded many of the Geshwins songs on her 1959 Gershwin Songbook (arranged by Nelson Riddle). The humiliating singer and musicians recorded singer Gershwin, including Fred Astaire, Louis Armstrong, Al Jolson, Bobby Darin, Art Tatum, Bing Crosby, Janis Joplin, John Coltrane, Frank Sinatra, Billie Holie Holie, Sam Cooke, Miles Davis, Herbie Hancock, Madon, Judy Garland, Julie Andrews, Barbra Streisand, Marni Nixon, Natalie Fury, Patti Austin, Nina Simone, Maureen McGovern, John Fahey, Resident, Pass Sam , Sublime, and string. A residential building is named after him on the Stony Brook University court. Summer is a hate among jazz standards in which she's taken directly from an opera and suffers no change in tune with the moving lifestyle from the classic idiom to the popular. Of course, the biggest reasons for these easy transitions are that Ether was written by the composer first earlier in the day, George Gershwin, and that the opera from which he took, Porgy & Bess, was conceived by Gershwin as an American opera rather than European grand opera. To be sure, great opera has many catchy tunes, but Gershwin's music for Porgy & Bess translates into jazz and popular music so well because the composer's roots have been firmly in those genres throughout his career. While several of these songs from the note have been recorded by jazz artists, Ether is the most recorded, with more than 2,000 different recordings listed in Tom Lord's Jazz disagreement. Here are brief summaries of version 17 of the standard, with YouTube recordings integrated for each. CUSTOMER HOLIDAYS (NYC; July 10, 1936) Billie Holiday wasn't the first jazz artist to boss records (Bob Crosby recorded a fixed transcript version months earlier) but he was first recorded for 78s and he probably did more than any other version to establish the singer as a potential jaz standard. For any time that heard Ether in his operatory version, the holiday rendition was a shock-crying and dirty and rap series of Bunny Berigan's trumpets encountered in the holiday voice. Jettisons holidays almost tune to the whole, flatten out the melodical contour to fit her voice with her artistic senses, and behind her, Berigan and Artie Shaw jam away, sense even then that this new Geershwin singer with her effortless harmonious sequence would be a natural for the art repetoire. SYDNEY IS LYING (NYC; 8 June 1939) Sydney Bechet's version of Ether is one of the great recordings of jazz history. Bets take shape 16-bar songs 16-bar with simple harmonious structures and treat it like an extension to their 12-bar blue. With Teddy Bunn providing single-string comments about his guitar behind The Beet Sopranos, it is as if Bealt and Bunn played their part in Bessie Smith and Louis Armstrong from a classic blue recording. Bet solo throughout the four-minute recording (certainly one of the longest solo jazz recorded at that time), used plenty of her unique musical vocabulary, including raps, grown with various speeds of vibrato. Bunn's responses are almost all from the venakile blue lip, except in one place where he cited the familiar tune of the original operation's note. RAEBURN CO (NYC; January 27, 1945) Written in the dawn of the swing era, the Bos arrangement quickly appeared in large band libraries. Boyd Raeburn's version was arranged by George Williams, and while many members of the group were allied with bebop (including Dizzy Gillespie, Al Cohn, Serge Chaloff and Oscar Pettiford) the arrangement reflected his long-standing sway style. After introductory attitude, Alto saxophonist Johnny Bothwell plays the theme with a Johnny Hodges-inspired tone. Bothwell now places virtually forgotten, but he was a rising jazz star in the 1940s, twice landing in the fourth place at Downbeat's popularity office. Unfortunately, the medium that was his puffy and his inflated attitude towards other musicians led to his departure from several strips. He stopped playing by 1949, but owns several Miami groups for the next few decades. The solo trumpet that followed Bothwell was played by Little Benny Harris, who cane near the tune but enriched the performance with his hot tone. Bothwell gets another short assignment before an intactly quiet finish closes beside Mr. CHARLIE PARKER (Café Corporation, NYC; June or July 1950) I'm sure that more than a few babop fans will be amazed to find this rare streaming version of Charlie Parker Summer plays instead of the well-known version with strings. However, I was still disappointed with the strings version because Parker never improved on the tune. Part of the problem was the string arrangement, which was basically a civil decrease in Gershwin's original environment. This puts Parker in the role of an operational dive and little to do but plays the lyrics as written. This performance from about 9 months later may have been sparked by an audience request, but what Parker and his assets do with the material is quite remarkable. Even with Al Haig playing some of Gershwin's original figures behind him, Parker freed himself from the song with dramatic lines improving. Kenny Dorham followed in The Bird's Foot Mark, moving away from the tune after a few bars, and creating a majestic solo in the second chorus. Koda's coming all too early, and for me Parker cuts Dorham before he can launch to the standard (and clichéd) Landscape Finish. The Koda that result maintains the intensity of what came before. The sound of this recording isn't the best -- digital remarkable can only do so much -- but I'm very grateful that this version exists. ERROLL GARNER (NYC; 3 January 1952) Erroll Garner's columbia version of Ether sounds like a romp play, but there's a lot of musical substance present below the surface. Garner's introduction is to right note right. While doubtless short for waiver time recordings, it still makes an effective contrast to the rhythm sins Garner followed. In the terms statement and Solo insist it, Garner uses triple patterns both as more contrast to the introduction and adds a quality room to his interpretation. Garner's mastery of dynamics is on full display with the pianist bringing the group volume up and down to his touch of the keyboard. And as a balance to the introduction, the close chorus uses a simple score pattern (at more-or-less straight times) as a chorus relay, which replaces restamenting to the original theme. Ultimately, all that remains of Gershwin's original is the opening phrase, which garner plays on the final rope that occurred. ELLA FITZGERALD & LOUIS ARMSTRONG (LA; 18 August, 1957) Ella Fitzgerald & CoX Louis Armstrong recorded two relaxed, waving albums to verve before Norman Granz was the inspiration to use them in a deluxe 2-LP set featuring 16 songs from Porgy Granz was the inspiration for their use in a deluxe 2-LP set featuring 16 songs from Porgy & Bess. While not the first Porgy & Bess concept album, Ella & Louis'version is one of the best. Both were upstairs vocal forms at the time of the recording, and while louis' trump cuts were not as strong as they were in years past, it could still make Salon stunning. Over summer, Garcia Russ's arrangement adds a few subtle subtlet touches to the original orchestration. Armstrong plays a majestic chorus first on trumpets, followed by vocal smiling and kremy. After a subtle key change, Louis takes a vocal solo chorus. When Ella returns, she turns a very well-regarded variation on the tune while Louis supports her and some of the sensitive discussions she's ever recorded. MILES DAVIS AND GIL EVANS & AMP; ORCHESTRA IT (NYC: August 4, 1958) One of the many wonders of the Thousand Davis/Gil Evans albums of Porgy & Bess is how Evans could be faithful to the spirit of Gershwin's opera without using their original orstration. There is no better example of this than Ether. As originally presented in the opera, Ether is a lullaby (a seemingly forgotten reality of the full voice performances of certain divas). Evans uses a slowly balanced riff that easily fits to harmonic changes in the song, while in front, Davis plays solo that spends in the tune more than you think, but still stays connected to the contour to the original tune. And it's all so quiet! Even When Miles Build Intensity Intensity Intensity solo, it never loses sight in the overall context of the piece. SHELLY MANNE & AMP;GT; MAN LI (Black Hawk, San Francisco; September 22, 1959) mber 1959, LesTer Koenig had good sense in the record Shelly Manne & amp;gt; Man him for four nights at San Francisco's Blackhawk. It was an audaxious movement: None of the sides were particularly well-known, and the band was in transition, using Victor Feldman as a temporary replacement for Russ Freeman. These resulting albums were loved by the jazz community because the musicians played in puck shape throughout and the arrangement they played were cool to take on familiar materials. Summer opens the first album and sets the scene for the five-plus hours of remarkable music to follow. Starting with Monty Budwig's double-stop and earning manne's simbal light, trumpeter Joe Gordon inside theme while the rhythm section creates a state of mindset rather than the beat. Gordon, in Baby Harmon, uses a ton of straight pi with his ideas pointed and direct, with no extinguishing notes or terminal vibrato to soften the edge. Tenor saxophonist Richie flashes Kamuca's tone and blossoms Tone Gordon, and builds Feldman with war tension in his solo without sacrificing the attitude in general. JOHN COLTRANE QUARTERS (NYC; October 24, 1960) From the first note of this recording, you can say that John Coltrane's version of Ether will be unique. Without any introduction, Coltrane kicked off the tune of D Minor. While jazz versions of Ether are played in a clear variety, minor D sounds higher than the keys we usually hear for this song. When the rhythm section enters two beats later, the effect ends, with Elvin Jones' slashing rhythms, Steve Bass's propulsive Davis', and McCoy Tyner's harmonious quarmonies quarmonies. As about my favorite stuff (the title tune for the album from which this performance comes) Coltrane and Tyner have reduced Bos to a scarce modal harmonious basis and performances to focus on building emotional intensity. The performance dates from early to the Quartet's existence, so it is not as intense as later recordings, but the recording shows that the

group already knew the direction in which it would travel. CHRIS CONNOR & FERGUSON MAYNARD (NYC; 23 January 1961) Chris Connor and Maynard Ferguson worked together in Stan Kenton's band, and when they both became jazz stars a few years later, they wrote two separate albums together, one for Ferguson's label, Roulette, and the other for Connor's label, Atlantic. Their version of Bos, which kicked off the Atlantic LP, starts with a pretty rhythmic pain between almost-diffused bases of Charlie Sanders and the tight end of Rufus Speedy Jones, and things just built from there. Kono's opening statement sounds defined and rhythm sure, holding back just a little bit of the opening chorus and buildings as the trombones, trumpets and saks all join with riffs that add to the growing intensity. Solo Ferguson's trumpet climb above until the higher point of the arrangement where trumpet and exchange bands exchanged upgrading and writing chorus passages. Then suddenly, the volume comes back for Connor's return. The gradual decree from there at the end doesn't work nearly as well as the crescendo that came before, but limp-out (usually barnes to fan jaz and critics) actually give this arrangement a much-needed balance. OSCAR PETERSON (Villigen, Germany; April 1968) Recorded as part of the acclaimed pianist exclusive to my Friends LPS, this outstanding version of Bos finds Oscar Peterson playing on a superb piano for a small but appreciated audience. Peter's introduction begins slowly, but it doesn't take long for his threesome to reach a fever pitch. The theme statement is barely on foot before Peter begins to deviate from the tune and run his signature with deeply harmonious souls. As the performance intensified the base of Sam Jones and drum Bobby Durham bringing down on the weather, Inspired Peters in a long chorus of crying ropes. After another chorus of the right salon, the pianist throws in another chorus shout, which suddenly diminishes setting the stage for the final abbreviated term declaration. ELLA FITZGERALD (Germany; 1968) This amazing clip was included in the documented Ella Fitzgerald, Something to live for, and in my ear, it is the finest example of Ella's living. The intensity speaks for itself, but notice how much of this performance seems to be an inner dialogue. Notice that Fitzgerald rarely opened his eyes, depending on his slow delivery, deliberately connected with the audience. She sings slowly through most of the piece, but when she expands her voice at the beginning of the second choir, even pianist Tee Carson is surprised. Speaking of dynamics, make sure you catch the crecencendo subtle Fitzgerald on the sentence that begins with until morning. When the threesome outside for the last line, the intensity remains as the Fitzgerald -- the professional consumer -- sings the line with a perfect balance of tune and invention. Of course, there is another element of play here: Fitzgerald loves kids, but he never can give birth. The lyrics in this killaby grinder must have punched deep into her heart, and on this extraordinary concert performance, she could convey those feelings to a foreign audience. Was Ella Fitzgerald the First Lady of Song? Absolutely. CAIN JACKIE & ROY KRAL (NYC; Officially June 1972, this is a recording of Summer Songs, but thanks to former altock saxophonist Paul Desmond---play here as a soloist invite---Gershwin of Bos never too far. Desmond is rattled throughout the recording, and except for the introduction, he's still referring back to Gershwin. His same solo ends in a harmonious sequence primarily --- but not entirely---Ether. Vocal team Jackie and Roy Kral stick to the Brubeck singer and in a strange turn, they canceled their voices in an apparent home for Gene Puerling and his revolutionary voice group, Singers Unlimited (a 4-member group that created voice layers of up to 27 voices in overflow). This recording was made for Taylor's CREED Label, which has endured numerous critical bricks for its liberal blend of pop and jazz elements. However, this album Time and Love was certainly an artistic achievement, with Jackie and Roy providing the technically perfect vocal, superb guest artist, and an all-star range and performed by Don Sebesky. Nearly 40 years after it was recorded, the music still stands out well. MODERN JAZZ QUARTET (Lincoln Mall, NYC; November 25, 1974) Recorded on what was invoiced as their last Concert (and fortunately, there wasn't) the Modern Jazz Quartet to impress the version of the American standard Gershwin includes many of the group's finest components. There is the arrangement, which subtly repeats other themes from Porgy and Bess in the introduction, the delicate submals and bells from Connie House's persecution, solid and rich tons of Pesky Heath, Ice Panties vibraharp Milt Jackson's, crystalline (yet blue) piano John Lewis, fine-crafted melodic interplate between Jackson and Lewis, and the dynamics they expertly controlled in the group. The MJQ was always fortunate to have engineers recording the Finest Atlantic on Appeal, with the last Concert LP still storing with its inexcusable field. Listening precautionary will notice that the clip below tell-tail surfaces the common noise of flooring, but the sound quality in general reveals that the original recording was exceptionally well-recorded and restrained. EDDIE JEFFERSON (NYC; 9 October 1977) In the mid-1970s, Eddie Jefferson was just beginning to gain overdue recognition as the Godfather of Vocalese and his woman continued to climb until he was murdered outside a ruined night in 1979. The main man was one of Jefferson's finest albums, featuring definite versions of classics like Jeannine & Moody's attitude toward love. Bos is unusual in Jefferson's directories in that he doesn't appear to stem from an instrumental solo; rather, it is Jefferson's interpretation of the Gershwin standard. Interestingly, he sings the song in the same key as John Coltrane's version---minor D---and like Coltrane, Jefferson seems interested in the ceremony of the original song's sentimentality. The storm is medium fast and the performance is quite aggressive. In the second time of the song, Jefferson takes big freedom and the freedom (for example, the fish is jumping' over the bank, flop, flop, trying to 'give the sin a break) and strongly accent the sides (the flop above). However, the recording isn't entirely broke with the past, as Slide Hampton raised Gil Evans' famous background riffs and uses it to back up Jefferson. ORANGE THEN BLUE, GUN SCHULLER, COND. (Boston; Mars or 1988) The recording date above is rather lied, as it is the premiered performance of an arrangement written by Gunther Schuller in 1949. He wrote for the Nonet Davis Miles, but never recorded or broadcast by this group Mr. Gil Evans famous describes Claude Thornhill Sound (which he helped create), as sounds that hang like a cloud with Schuller's arrangement opens with his see-saving hip code that creates the same effect. An omine tune in the association with baritone saks leads to the terms of the declaration and cut-mup in front of a dance-band style background that keeps the cords from the opening for a while then gradually moving to more complex counterpart. Then breaks the mindset with a double-time chorus (with another double-time passage set on top!). While the harmony remains Thornhill --- outstanding, the overall style back to the lower right-front. And that passage, which seems completely unnecessary, probably did more to take this board from contention to recording by Davis than anything else. Still, for all he realizes, it's an amazing effort from Mr. Schuller's many talents. JANE IRA BLOOM (NYC; July 12-14, 1995) Recorded during a summer in New York City, Jane Ira's version of Bos is quite defiant in the season, and a brilliant example of the soprano saxhonist's approach to standards. The recording opens with angular composition bloom in Almost Ether played in unison by saxophone and trumpets. Later, the rhythm section entered with drum colors (Jerry Granelli), a fifteen solo (Rufus Reid) and a piano vamp (Fred Hersch) to dotted quarter notes that feature what will be later. Gradually, Kenny Wheeler, Priestser Julian and Bloom join the ensemble before Bloom throws a scale up featuring melody Gershwin, set at 6/4 time. Behind the tune, horns play long, hypnotic cords at half the speed of the piano vamp, and then when bloom takes over for his solo and leads with another scale up based on the same rhythm pattern. Sound it grows more impartsed as it climbs higher in register and as the performance grows in intensity, you can almost feel the heat generating from Earth. The intensity doesn't leave until the end of the term, when the horns suddenly disappear and Hersch plays a rippling tour figure that could signal a much-needed summer rain. Of course, with many wonderful versions of Ether, I've left out many of my favorites, and (I'm sure) some of you. Please e-mail your list of Bos recordings, along with YouTube clips if available, in jazzhistoryonline@nullgmail.com. Maybe this article will inspire a sequence! Sequence!

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