I CAN'T GET STARTED

FULL SCORE

PREPARED BY ROB DUBOEF AND JEFFREY SULLIVAN

ARRANGED BY NELSON RIDDEL

RECORDED BY ELLA FITZGERALD

Words by Ira Gershwin, music by Vernon Duke

LP-9404

JAZZ LINES PUBLICATIONS
I CANT GET STARTED (1962)

ELIA FIZZGERALD SERIES

Background:

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December 2016

Dong DubBoy, Dylan Canterbury, and Rob DubBoy

Acnowledgments:

This transcript is for the benefit of the deaf and hard of hearing.

Notes to the Conductor:

The Music:

The percussion is played in the center of the room. The orchestra is divided into two sections, one for the brass and woodwinds, and another for the strings and keyboards. The conductor uses the baton to cue the performers.

The Tempo: 120

The Orchestration:

The strings are used to create a sense of movement and tension throughout the piece. The brass section provides a strong foundation, while the woodwinds add a layer of complexity and depth. The percussion creates a rhythmic drive, propelling the music forward.

The Dynamics:

The music is characterized by a mix of soft and loud passages. The string section is used for the quieter moments, while the brass and percussion sections are used for the louder sections.

The Expression:

The performers are encouraged to express themselves through the music. The conductor provides cues to guide the performers, but the overall interpretation is left to the performers.

The Emotion:

The piece is intended to evoke a sense of joy and excitement. The performers are encouraged to convey this emotion through their playing.

The Artistic Vision:

The piece is a collaborative effort between the composers and the performers. The conductor works closely with the performers to refine the interpretation of the piece.

The Legacy:

This piece is intended to be performed for many years to come. It is a tribute to the memories and experiences that have shaped the performers and their lives.
This is the original bass part with the changed ending written in.
I CAN'T GET STARTED

SLOWLY \( \text{\textit{j = 80}} \)

I've flown a -

around the world in a plane, I've set-ded re-volu-tions in Spain. The North Pole

I have chart-ed but can't get start-ed with you. A-round a

golf course I'm under par, and all the mov-ies want me to star. I've got a

house, a show-place, but I get no place with you. You're so su -

preme, lyr-ics I write of you scheme just for a sight of you.

Dream both day and night of you and what good does it do? In nine-teen

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twent-y nine I sold short. In Eng-land I'm pre-sen-ted at court, but you've got me down-heart-ed 'cause I can't get start-ed with you.

You're so su-

preme, ly-ics I write of you scheme just for a sight of you.

Dream both day and night of you and what good does it do? In nine-teen
twent-y nine I sold short. In Eng-land I'm pre-sen-ted at court, but you've got me down-heart-ed 'cause I can't get start-ed with you.
WOODWIND 4:  
TENOR SAX.

SLOWLY  \( \frac{d}{80} \)

\[ \text{music notation} \]

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I CAN'T GET STARTED
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TRUMPET 1

SLOWLY $\frac{3}{4}$ = 80

$\frac{5}{2}$

$\frac{13}{4}$

$\frac{21}{4}$

$\frac{29}{4}$

$\frac{37}{4}$

solo, legato

end solo

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TRUMPET 3

SLOWLY \( \boxed{4} \) \( \boxed{8} \)

\[ \text{mf} \]

\[ \text{mf} \]

\[ \text{mf} \]

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TRUMPET 4

SLOWLY \( \frac{4}{4} \) 80

\( \begin{array}{c}
35 \\
21 \\
13 \\
5 \\
\end{array} \)

\( \begin{array}{c}
37 \\
29 \\
21 \\
5 \\
\end{array} \)

\( \begin{array}{c}
41 \\
37 \\
29 \\
21 \\
\end{array} \)

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I CAN'T GET STARTED
RECORDED BY ELLA FITZGERALD

WORDS BY IRA GERSHWIN
MUSIC BY VERNON DIME
ARRANGED BY NELSON RIDDLE
PREPARED BY ROB DUBOFF AND JEFFREY SULTINSKY

PIANO

SLOWLY \( \text{\textit{d} = 80} \)

3

\( \text{I've flown a} \)

round the world in a

plane, I've set-tled re-vo-lu-

tions in Spain, The North Pole

\[ \text{A}^b_6 \quad \text{F}m_7 \quad \text{B}^b_7 \quad \text{E}^b_7 \quad \text{C}^b_7 \quad \text{F}m_7^{(b_5)} \quad \text{B}^b_7 \]

5

\[ \text{I have chart-ed but can't get start-ed with you.} \quad \text{A - round a} \]

\[ \text{A}^b_6 \quad \text{F}m_7 \quad \text{B}^b_7 \quad \text{B}^b_7^{(b_5)} \quad \text{A}^b_7 \quad \text{E}^b_7 \quad \text{A}^b_6 \quad \text{B}^b_7 \quad \text{B}^b_7^{(b_5)} \quad \text{E}^b_9 \text{ SUS} \]

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I CAN'T GET STARTED

Piano - Page 2

I've got a golf course I'm under par, and all the movies want me to star. I've got a house, a show-place, but I get no place with you. You're so su-

A\textsuperscript{6} F\textsubscript{mi7} B\textsubscript{mi7} E\textsuperscript{7} C\textsuperscript{7} F\textsubscript{mi7}(\textsubscript{95}) B\textsuperscript{13} B\textsuperscript{b9}

A\textsuperscript{6} F\textsubscript{mi7} B\textsubscript{mi7} B\textsubscript{mi7}(\textsubscript{95}) A\textsuperscript{b6} F\textsubscript{7}(\textsubscript{13}) E\textsuperscript{b7}(\textsubscript{99}) A\textsuperscript{b7} A\textsuperscript{b6}

C\textsubscript{mi7} F\textsubscript{13} B\textsuperscript{b6/9}

preme, lyrics I write of you scheme just for a sight of you.
I CAN'T GET STARTED

Piano - Page 3

Dream both day and night of you and what good does it do? In nineteen twenty-nine I sold short. In England I'm presented at court, but you've got me down-hearted 'cause I can't get started with you.
You're so su-

preme, lyr-ics I write of you sechme just for a sight of you.
I CAN'T GET STARTED

Piano - Page 5

I'm down-hearted, 'cause I can't get started with you.
SLOWLY $d = 80$

Brushes

$\text{pp}$

5

5 $p$

9

13

17

21

25

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