

Hallelujah I Love Her So

Words and Music by Ray Charles
Arranged by Victor López

INSTRUMENTATION

Conductor
Vocal Solo
Solo B \flat Tenor Saxophone Part (Substitute for Vocal)
Solo B \flat Trumpet Part (Substitute for Vocal)
Solo E \flat Part (Substitute for Vocal)
Solo Bass Clef Part (Substitute for Vocal)
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone

1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

JAZZ
VOCAL
SERIES

NOTES TO THE CONDUCTOR

Pianist, songwriter, and singer Ray Charles Robinson, a legendary musician who pioneered the genre of soul music during the 1950s, wrote *Hallelujah I Love Her So*. You'll notice this publication offers an alternate lyric for female vocalists.

Ray Charles was born on September 23, 1930, in Albany, Georgia, and raised in Gainesville, Florida. He lost his vision due to glaucoma when he was 7 years old. As a result, he attended a state school for the blind in St. Augustine, Florida, where he learned to read, compose, and write music in braille, as well as play the clarinet, trumpet, saxophone, and keyboards. Soon after, in 1945 (after the death of his mother), he dropped out of school and became a professional musician. He was admired as a pianist as well as a singer. His music combined gospel, jazz, blues, and Latin music, and he credited Art Tatum, Bud Powell, King Cole, and Oscar Peterson as influencing him.

This arrangement is written in a medium shuffle style but may be played a bit faster ($\text{♩} = 148 \text{ BPM}$) once the students have a grip on it. The chart is straightforward and should be easy to learn and teach.

Note that the shuffle rhythm pattern (dotted eighths followed by sixteenth notes) on the drumset part should be played on the hi-hat throughout, but not too heavy. However, in mm. 55–64, the ensemble has a light shout section and the rhythm pattern changes to a traditional swing feel, at which time the ride cymbal should be played for time instead of the hi-hat. This change does not affect the wind players.

All articulations for the wind instruments have been written in such a way that they will help students accomplish playing the shuffle and swing styles. Make certain to solidify and match all articulations and dynamics to obtain clarity, tightness, and obtain the stylistically correct ensemble sound. Additionally, unless otherwise marked, all wind players should tongue lightly.

Regarding articulation, the *marcato* or rooftop accents are detached and accented—think “daht.” Staccato markings are short of course, but not clipped or too short. Also, for any sustained notes, make sure the players give full value and clean releases, and these simple details will make your band sound polished and more mature.

Regarding dynamics, direct the ensemble to always stay under the vocalist dynamically, always keeping in mind the vocalist must be heard to be effective. The instrumental shout chorus at m. 53 is the time to blow out a bit to showcase the ensemble. Make sure all winds wait for beat 2 in m. 55. The tendency is to rush that figure—be patient and wait for 2! Then the ensemble should come down in volume when the vocal returns.

The lyrics in the vocal part have been altered so that both a male or female singer may be featured. As a suggestion, besides having a male or female singer perform the entire song, both of them may share the vocal part. For example, a male singer may sing the first time around and then, on the D.S. al Coda, the female singer picks it up from there until the Coda, where they trade the lyrics (*Hallelujah, I love her/him so*) and then together on the last time.

Work on stage presence for both the ensemble and the singers. Make certain that microphones are properly working and have the singer(s) perform facing the audience at all times. Have the vocalist(s) practice with the promotional soundtrack and practice smiling and looking at the audience.

Overall, this chart should be fun to play, and I'm sure that it will be well received at your next concert.

—Victor López



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger, and clinician for Alfred Music.

CONDUCTOR
46169S

HALLELUJAH I LOVE HER SO

Words and Music by Ray Charles
Arranged by Victor López

MODERATE SHUFFLE ♩ = 142 (♩ = ♩♩)

VOCAL SOLO

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

CHORD CHANGES SHOWN IN PART.

SOLO Toms

H.H. CLOSED

1 2 3 4 5 6

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CONDUCTOR

HALLELUJAH I LOVE HER SO

9

VOCAL
Let me tell you 'bout a girl I know. — She is my ba - by and she lives next door.

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

7 8 9 10 11 12

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Detailed description: This is a page of a musical score for a choir and band. The page is numbered '9' at the top center and '- 2 -' below it. The title 'HALLELUJAH I LOVE HER SO' is in the top right. The score includes parts for Vocal, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The vocal line has lyrics: 'Let me tell you 'bout a girl I know. — She is my ba - by and she lives next door.' The instrumental parts include guitar with chord diagrams (E13, Eb17, F7, Eb13, Bb7(#9), Ab, Acm, Bb7(#9), Eb13, Ab, Acm, Bb7), piano, bass, and drums with 'Toms' markings. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

VOCAL
Ev - ry morn - ing 'fore the sun comes up, she brings my cof - fee in my fa - vrite cup. That's why I know, yes, I know, hal - le -

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR. N.C. N.C. A/C N.C. A/C N.C. B9 G7 C#11 A7

PNO.

BASS

DRUMS

13 14 15 16 17 18



VOCAL
lu - jah, I just love her so. ——— When I'm in trou - ble and I have no friends, — I know she'll go with me un - til the end. — Ev - ry - bod - y asks me

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.

Gtr.
PNO.
BASS
DRUMS

19 20 21 22 23 24 25

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VOCAL
how I know... I smile at them and say she told me so... That's why I know... yes, I know... hal - le - lu - jah, I just love her so...
(he) (him)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

TRP.

PNO.

BASS

DRUMS

26 27 28 29 30 31 32

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Chord progression: Eb7 N.C., Eb7(H9), A/C, A/C# N.C., Bb9, Eb, G7, Cm, A7, F7, B7(H9), Eb, Eb7(H9)

Drum notation: TOMS

VOCAL
 Now if I call her on the tel - e - phone and tell her that I'm all a - lone, ... by the time I count from one to four, ... I hear her (him)

ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TRP. 1
 TRP. 2
 TRP. 3
 TRP. 4
 TBN. 1
 TBN. 2
 TBN. 3
 BASS TBN.
 GTR.
 PNO.
 BASS
 DRUMS

35 34 35 36 37 38 39

Chord symbols: A^b N.C., A^{dim}, E^b/A^b N.C., E^b N.C., E^b(A^b), A^b N.C., G^b N.C., G^b, F⁷ N.C.



41

VOCAL
on my door... In the eve-ning when the sun goes down, when there is no - bod - y else a - round, she kiss - es me and she (he) (he)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

40 41 42 43 44 45

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VOCAL
holds me tight... and tells me "Dad-dy, ev - ry - thing's all right." That's why I know... yes, I know... hal - le - lu - jah, I just love her so...
(he) (Ba - by,)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

46 47 48 49 50 51 52

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VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRP.

PNO.

BASS

DRUMS

53 54 55 56 57 58

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VOCAL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

59 60 61 62 63 64

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VOCAL
lu-jah, I just love her so. Hal - le - lu-jah, I just love her so. Hal - le - lu-jah, I just love her so.

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

65 66 67 68 69 70 71 72 73

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