

JAZZ LINES PUBLICATIONS

Presents

SWEET AND SLOW

AS RECORDED BY ELLA FITZGERALD

ARRANGED BY NELSON RIDDLE

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-9695

LYRICS BY MACK GORDON

MUSIC BY HARRY WARREN

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



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SWEET AND SLOW (1962)

Background:

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 she 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.

The Music:

After the tremendous success of her *Gershwin Songbook* (recorded with Nelson Riddle in 1959), Ella returned to the studio in 1960 to record albums with Frank DeVol (*Ella Wishes You a Swinging Christmas*) and Billy May (*Harold Arlen Songbook*). She would rejoin Riddle in 1961 to record *Ella Swings Brightly with Nelson* and *Ella Swings Gently with Nelson* the following year. Harry Warren and Al Dubin's *Sweet and Slow* serves as the opening track for the April 1962 Los Angeles recording session. Despite the album title, this arrangement contains several moments that can hardly be called gentle; frankly, the entire arrangement has an underlying intensity to it that allows it to serve as a great opener in general.

Notes to the Conductor:

The introduction is fairly simple, with a pedaled F in the bass underpinning some punctuated jabs passed back and forth between the woodwinds and muted brass. The horn jabs continue underneath the vocalist's entrance at measure 9, with the strings entering to provide some more sustained backgrounds at measure 17. This approach to the backgrounds is largely maintained throughout the melody, with occasional solo fills under the vocalist from the tenor saxophone and muted trumpet adding some impromptu flair to the proceedings.

The natural tension of the harmonic progression of the melody is resolved for the brass to kick into high gear for the shout section pickup at measure 39. This shout is a bit unusual for Riddle, as it is a bit more soloist-oriented than what was typical for his arrangements for vocalists during this time period. First up is an alto saxophone solo from measure 41 to 48, followed by a muted trumpet from measure 49 to 56. The ensemble during this portion should have a relentless drive and energy to it; the tempo may not be all that fast, but the intensity of the original performance almost creates the illusion of a faster pace.

The volume level tapers back down for the vocalist's re-entry at measure 57, complete with some recycled backgrounds from earlier in the chart. These backgrounds continue through the rest of the melody and are tagged at the end beginning in measure 73. The volume level continues to decay until all that is left of the ensemble is the vocalist's final melody note being held over a typically Riddle descending bass line solo.

Please note that the alto saxophone solo from measure 41 to 49 was originally intended to be played by tenor saxophone 1. Possibly because the solo was switched to alto saxophone here, on the recording the remaining saxophones were tacet during this eight bar section. The original notes have been included and may be played at the discretion of the conductor (the notes written for alto saxophone 2 have been included in the tenor saxophone 1 part so that no music is missing).

This arrangement is not a transcription - it has been prepared from Nelson Riddle's original pencil score and the set of parts used during the 1962 recording session.

Acknowledgments:

Special thanks to the Ella Fitzgerald Estate and Charitable Foundation for granting us permission to publish this arrangement.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- May 2017

(203) SWEET + SLOW 287 ELLA FITZGERALD

Wm
Alto
Oboe
Clarinet
Flute
Soprano
Trumpets 1
Trumpets 2
Trumpets 3
Trombones 1
Trombones 2
Trombones 3
Saxophone
Drums
Harp
Violins A
Violins B
Violins C
Viola
Cello
Bass

Sum. Str., w/ptn

(204)

Here is the first page of Nelson Riddle's original 1962 score for Sweet and Slow.

SWEET AND SLOW

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SCORE

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SLOW SWING ♩ = 100

Score for Sweet and Slow, featuring instruments and vocal line.

Vocal

Woodwind 1: Flute/Alto Sax. (mp) *To Alto Sax.*

Woodwind 2: Flute/Alto Sax. (mp) *To Alto Sax.*

Woodwind 3: Flute/Tenor Sax. (mp) *To Tenor Sax.*

Woodwind 4: Flute/Tenor Sax. (mp) *To Tenor Sax.*

Woodwind 5: Clarinet/Baritone Sax. (mp) *To Baritone Sax.*

Trumpet 1-4: (mp) *Harmon Mute* *To Cup Mute*

Trombone 1-4: (mp) *Closed Plunger*

Violin I, II, III, Viola, Cello:

Guitar:

Piano:

Acoustic Bass: (mp) *gtr.*

Xylophone: (mp)

Drum Set: (mp) *Hi-Hat*

2 3 4 5 6 7 8

9

Vox. Sweet and slow, rock-a-bye me to and fro while the band is moan-ing low, hon - ey, take your time.

G7 G9
fill-----

Ww. 3 (T. Sx.)

Ww. 5 (B. Sx.) w/tbns. *p*

Tpt. 1 *p* To Harmon Mute

Tpt. 2 *p* To Harmon Mute

Tpt. 3 *p* To Harmon Mute

Tpt. 4 *p* To Harmon Mute

Tbn. 1 *p* *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p* *mp*

Bs. Tbn. *p* *mp*

Gtr. *p* Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 A^b9 G^b13 F⁷ F⁹

Pno. *p* Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 A^b9 G^b13 F⁷ F⁹

Bs. Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 A^b9 G^b13 F⁷ F⁹
(in 2)

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

17

Vox.

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

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

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

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

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

Tpt. 1 *pp* Open

Tpt. 2 *pp* Open

Tpt. 3 *pp*

Tpt. 4 *pp* Open

Vln. I *p*

Vln. II *p*

Vln. III *p*

Vla. *p*

Vc. *p* div.

Gtr. Fm^7 B^b7 Fm^7 B^b7 Fm^7 B^b7 Fm^7 B^b7 D^b9 C^9sus $C7$ B^b B

Pno. Fm^7 B^b7 Fm^7 B^b7 Fm^7 B^b7 Fm^7 B^b7 D^b9 C^9sus $C7$ B^b B

Bs. Fm^7 B^b7 Fm^7 B^b7 Fm^7 B^b7 Fm^7 B^b7 D^b9 C^9sus $C7$ B^b B

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