

YOUNG JAZZ ENSEMBLE



Santa Claus Is Coming to Town

Music by J. FRED COOTS

Arranged by MIKE LEWIS

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone (Optional)
1st B \flat Tenor Saxophone	4th Trombone (Optional)
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone (Optional)	Guitar (Optional)
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet (Optional)	

Optional Alternate Parts

C Flute (Optional)
Tuba (Optional)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 2nd Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

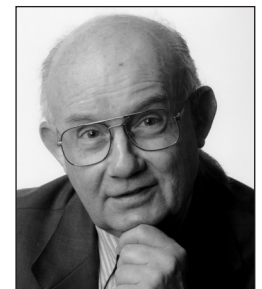
This arrangement is all about having fun with the swing feel. The tempo can be anywhere from mm 120 to 134 but not too much faster. In the introduction, caution the brass not to rush the swing figures, especially the “and” of beat 2. Observe the accent in measure 3 on the “and” of one; the rooftop accent is detached but not too short—think “daht.” Saxes should dig into the melody with all parts balanced in volume. Brass kicks should be tight and detached but not staccato. Also, the brass must be careful to align kicks with the sax figures. The brass tutti at measure 22 should be balanced and full. Make sure the lower parts are played with confidence. Again, the rooftop accents should be detached but not staccato. The brass and rhythm triplet figure in measure 37 should sound relaxed, but don’t get behind the pulse or time. Observe the accidentals at the key changes.

The tenor sax and piano soloists should play the written solo a few times to lock in the sound of the chord progression and begin to improvise by embellishing the rhythm and the notes. A soloist can always play the melody too.

For the rhythm section: the piano player should comp sparingly using rhythmic accents. The ensemble plays quite a bit in this chart, so to avoid rhythmic conflict with the ensemble, listen for space between figures. The guitarist will have the same challenge, plus the temptation to overplay. I suggest positioning the piano player and the guitarist close to each other so they can hear and share in the comping duties. The bass part is clear. As for the drummer, always use the drum part as a guide and overall musical map. The tendency for the drummer is to also overplay. Listen to the demo recording for suggested playing style suggestions. The band figures should be played but do not always need to be set up. A general rule is that notes written above the staff are optional and notes written within the staff are essential.

Please enjoy.

—Mike Lewis



**Mike
Lewis**

Mike Lewis has been a freelance arranger/composer for many years. Starting with the “Jackie Gleason TV Variety Show” as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some of the top pop artists today. He has also been commissioned to write charts for the Glenn Miller Orchestra, and the Lionel Hampton and Jimmy Dorsey orchestras.

CONDUCTOR
JEM03011C

SANTA CLAUS IS COMING TO TOWN

Words by HAVEN GILLESPIE
Music by J. FRED COOTS
Arranged by MIKE LEWIS

MODERATE SWING $\text{♩} = 132$

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)
CUE: TBN 4

1st Bb TRUMPET

2nd Bb TRUMPET

3rd Bb TRUMPET

4th Bb TRUMPET (OPTIONAL)

1st TROMBONE

2nd TROMBONE

3rd TROMBONE (OPTIONAL)

4th TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)
N.C.

PIANO

BASS

DRUMS
STICKS FILL FILL CUM

1 2 3 4 5 6 7 8

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16 17

15

8^b G#m7 Cm7 N.C. 8^b 8^b E^b A^b 8^b 8^b E^b A^b 8^b G#m7

8^b G#m7 Cm7 F# 8^b 8^b E^b A^b 8^b 8^b E^b A^b 8^b G#m7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

18 19 20 21 22 23 24 25 26

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

27 28 29 30 31 32 33 34 35 36

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57

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TRN. 1

TRN. 2

TRN. 3

TRN. 4

QTR.

PNO.

BASS

DRUMS

SOLO

END TIME ONLY

PLAY BOTH TIMES

CHORDS: F#m7, F9, Bb6, Eb9, F#m7, F9, Bb6, Eb9, F#m7, Dm7, Gm7, C7, F#m7, D13(b9), G7(b9), C13(b9), F#m7, Gm7

1

2

97 98 99 40 41 42 43 44 45

47

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO

TO CODA

46 47 48 49 50 51 52 53 54

55

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

56

57

58

59

60

61

62

63

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This page contains the musical score for rehearsal mark 75. The score is for the song "The Prayer" and includes parts for five vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone), four trumpets (Tpt. 1-4), four trombones (Tbn. 1-4), guitar (Gtr.), piano (Pno.), bass, and drums. The key signature is one flat (B-flat major/D minor). The score is written in 4/4 time. The vocal parts feature a mix of whole, half, quarter, and eighth notes, with some rests. The instrumental parts include various chords and melodic lines. A large red watermark "Preview Use Requires Purchase" is overlaid diagonally across the page. The rehearsal mark number "75" is printed at the bottom right of the page.

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