



Jingle All the Way

Featuring *Jingle Bells*

JAMES PIERPONT (1822–1893)

Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B $\flat$ Clarinet
- 4 2nd B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 5 E $\flat$ Alto Saxophone
- 2 B $\flat$ Tenor Saxophone
- 2 E $\flat$ Baritone Saxophone
- 4 1st B $\flat$ Trumpet
- 4 2nd B $\flat$ Trumpet
- 4 F Horn
- 4 Trombone

- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 1 Optional Electric Bass
- 1 Optional Piano/Keyboard
- 1 Mallet Percussion
(Vibraphone or Optional Marimba)
- 2 Timpani/Tambourine
(Tune: C, F)
- 4 Percussion 1
(Snare Drum/Hi-Hat Cymbals/
Ride Cymbal/Concert Toms [3],
Bass Drum or Optional Drumset)
- 2 Percussion 2
(Sleigh Bells/Conga Drums)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E $\flat$
- Trombone in B $\flat$ Bass Clef
- Trombone in B $\flat$ Treble Clef
- Baritone in B $\flat$ Bass Clef
- Tuba in E $\flat$ Bass Clef
- Tuba in E $\flat$ Treble Clef
- Tuba in B $\flat$ Bass Clef
- Tuba in B $\flat$ Treble Clef

PROGRAM NOTES

"Jingle Bells" was written by James Lord Pierpont (1822–1893) and was actually first published under the title "One Horse Open Sleigh." The song was written for a Thanksgiving program at a church in Savannah, Georgia where Pierpont was the organ player. The song is now associated with Christmas and the holiday season, and it has become one of the best-known Christmas carols around the world.

On December 16, 1965, astronauts aboard Gemini 6, Wally Schirra and Tom Stafford, played a prank on Mission Control. They said they saw some kind of UFO, stating that the pilot was "wearing a red suit." They then played "Jingle Bells" on a harmonica (Hohner's Little Lady model) backed by sleigh bells. Both instruments are now on display at the Smithsonian National Air and Space Museum and considered the first musical instruments played in space.

NOTES TO CONDUCTOR

The first three measures of the introduction are to be played in a chorale style. Starting with measure 4, make certain that a medium swing pulse is quickly established. The bass line is a two-measure walking bass pattern and should not be rushed. The winds should be very attentive to the articulations. Careful consideration has been given to indicate the articulations throughout in order to facilitate the teaching and learning of this piece, which will also give the band a nice tight sound.

Given the swing style, students should be instructed to “swing” the eighth notes. Consequently, the music must NOT be played exactly as written. Students should play as follows: (1) all eighth notes should be played long unless marked otherwise, (2) all upbeats should be accented, and (3) students should think $\frac{12}{8}$ swing feel while playing.

Measures 24–27 will have a two-beat feel but the pulse should stay the same. At measure 36, the two-beat feel comes back and a call-and-response technique is introduced, allowing for some fun dialogue within the winds. At rehearsal number 44, the call-and-response technique continues, but this time harmonized.

Notice that the percussion I part has been written for two players; however, it may also be played by one player on drumset. Additionally, based on the needs of the ensemble, an electric bass and piano player may be added for an authentic jazz sound.

Ultimately, make certain that the transitions from the D.S. al Coda to the Sign and then the Coda are clean and as smoothly done as possible.

I am sure that your ensemble will enjoy playing *ingle All the Way* at your next Christmas concert, and don't be surprised when you hear the audience singing along.

Victor Lopez

Jingle All the Way

Featuring *Jingle Bells*

By James Pierpont (1822-1893)

Arranged by Victor López

FULL SCORE

Approx. Duration - 3:00

Flute *mf* **Slowly** ♩ = 72 **Jingle swing** ♩ = 138 (♩ = $\frac{3}{4}$ ♩)

Oboe *mf*

Bassoon *mf*

B♭ Clarinets 1 *mf* 2 *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

B♭ Trumpets 1 *f* **Slowly** ♩ = 72 *mf* **Jingle swing** ♩ = 138 (♩ = $\frac{3}{4}$ ♩)

F Horn *mf*

Trombone *mf*

Baritone *mf*

Tuba (Optional Electric Bass 8va) *mf*

Mallet Percussion (Vibraphone or Optional Marimba) *mf* **Vibraphone** soft mallets (Opt. Marimba)

Timpani/Tambourine *mf*

Percussion 1 (Snare Drum/Hi-Hat Cymbals/Ride Cymbal/Concert Toms [3], Bass Drum or Optional Drumset) *mf* **Hi-Hat Cymbals** (closed) *fp* *f* **Lightly on middle of Cym. cross stick**

Percussion 2 (Sleigh Bells/Conga Drums) *mf* **Sleigh Bells** *p* *mf* *mf* **Bass Drum** (lightly)

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

6 7 8 9 10

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

16

Fl.

Ob.

Bsn.

mp

mf

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

mp

mf

16

1

2

Tpts.

Hn.

mp

mf

Tbn.

mf

Bar.

mp

mf

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

16 17 18 19 20

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

Tambourine

mf

Hi-Hat Cymbals

28

Fl.

Ob.

Bsn.

mp

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

mp

28

1

2

Tpts.

Hn.

mp

Tbn.

Bar.

mp

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Ride Cym.

26 27 28 29 30

Fl.

Ob.

Bsn.

mf

1

Clas.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

mf

Tbn.

mf

Bar.

mf

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

slap open

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

slap

41

42

43

44

45

44

44

slap

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

slap

46 47 48 49 50

43100S

To Coda ☐

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Ride Cym.

Perc. 1

Perc. 2

slap

slap

To Coda ☐

51

52

53

54

55

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

slap

56 57 58 59 60

63

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

slap

61

62

63

64

65

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

slap

66

67

68

69

43100S

D.S. % al Coda

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

slap

70

71

72

73

74

D.S. % al Coda

Coda

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Coda

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Ride Cym.

Perc. 1

Perc. 2

slap

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

slap

Toms

78

79

80

81