

Have Yourself a Merry Little Christmas

Words and Music by HUGH MARTIN and RALPH BLANE

Arranged by ALAN BAYLOCK

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone
1st B♭ Tenor Saxophone	Bass Trombone
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet	

Optional/Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

**JAZZ
BAND
SERIES**

NOTES TO THE CONDUCTOR

The best preparation for playing this chart is listening to Neal Hefti's original arrangement of *Li'l Darlin'*. I purposefully imitated this classic in my new arrangement of *Have Yourself a Merry Little Christmas*. In fact, I originally intended to title this arrangement, *Have Yourself a Merry Li'l Christmas, Darlin'*, but later changed by mind.

There's nothing aggressive about this arrangement and the blend of the band is of the utmost importance. Like the original Hefti chart, be sure the band does not play the short notes too short, and please don't be in a hurry—relax and make each note last by giving it the full length, especially at the end of a phrase. Also, be sure that the band isn't playing so softly that it sounds uncomfortable or timid—play with assurance and strive for a full, warm ensemble sound. I suggest directing the trumpet soloist to come up front or at least play into a microphone for the solo with the harmon mute.

In measure 5 and many other places where there is an upbeat figure, the entire band should be thinking triplets as the underlying pulse. That concept will assist in accuracy, feel and playing the figures together. In measure 6, the alto and trumpets 1 and 4 must think as one with the triplet melody line. The staccatos on beats 3 and 4 in measure 13 are detached but not clipped at this tempo—think “daht.”

Dynamics are essential, and make sure the saxes stay under the muted trumpet solo at 21. The loudest point in the chart is measure 35—and that is only *mf*. Phrasing is also critical, so make sure the band breathes together.

I sincerely hope you and your audience enjoy this piece—it was a joy to write it!

There is a wonderful recording of this arrangement available for listening or download at alfred-music.com, check it out!

Thanks!

—Alan Baylock

**Alan
Baylock**



Alan Baylock is quickly becoming recognized as one of the most creative young voices in the music business today. He is in demand as a composer, arranger, conductor, producer, instrumentalist, educator, and is the leader of the Alan Baylock Jazz Orchestra. He is the chief arranger for the renowned USAF Airmen of Note and “Jazz Composer in Residence” at Shenandoah University.

Baylock's music has been performed and/or recorded by jazz greats Freddie Hubbard, Michael Brecker, Joe Lovano, Paquito D'Rivera, Maynard Ferguson, Phil Woods, David Liebman, Arturo Sandoval, Kurt Rosenwinkel, Kenny Werner, Nicholas Payton, Nnenna Freelon, Tierney Sutton, Kurt Elling and many more. His eclectic talents have also led him to writing music for Roy Clark, Clint Black, Wynonna, Al Jarreau, Chaka Khan, Patti LaBelle, Spyro Gyra, Ronan Tynan, and symphony orchestras here and abroad.

Baylock's mastery of the art of jazz arranging and composition expresses itself in his incomparable technique, virtuosity, and an unquenchable desire to challenge and surprise. Along with explosive energy, ingenious reharmonizations, imaginative melodic, tonal and rhythmic expressions, Alan's creations beam with a sense of joy and soulfulness, and are a glimpse into the depth of the human spirit. An inspiring educator, Alan is regularly featured as guest artist, clinician, and adjudicator at jazz festivals, universities and high schools across the country. Many of his compositions/arrangements are published by Alfred Music.

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and Music by HUGH MARTIN and RALPH BLANE
Arranged by ALAN BAYLOCK

SWING $\text{♩} = 74$ (or less)

C FLUTE

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

GIUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8 9 10 11 12

© 1943 (Renewed) METRO-GOLDWYN-MAYER INC. © 1944 (RENEWED) EMI FEIST CATALOG INC.
All Rights Controlled by EMI FEIST CATALOG INC. (Publishing) and ALFRED PUBLISHING CO., INC. (Print)
This Arrangement © 2010 EMI FEIST CATALOG INC.
All Rights Reserved including Public Performance

mp3
Purchase a full-length
performance recording!
alfred.com/downloads

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

13 14 15 16 17 18 19 20

Legal Use Requires Purchase

SOLO

HARMON MUTE

Chords: Bb6, Gm7, Db13, Cm7, Eb/F, F7(b9), Bb6, Gm7, Gb13, F13, F7(b9), Bb7(b9), F#7/A, Ab13, G13(b9), C9, D7(b9), F#7, Gm7, Gm7(b9), Fm9, Bb13(b9)

CONDUCTOR

- 3 -

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

21

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

21 22 23 24 25 26 27 28 29 30

Legal Use Requires Purchase

CONDUCTOR

- 4 -

(37)

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

FLUTE

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

BUCKET MUTE

8b6 Gm7 Gb15 F15 F7(b9)

8b15 F#6/A Ab15 G15(b9) Am7(b9) D7(b9) Ab15 Gm9 Gm9(wrt) Gm9 C9 E9 Eb15 Eb6 Eb15(b9) C9(b9) F15 F#07 Gm1 Gm1(wrt) Gm7 C9 E9 Eb15 Eb6 Eb15(b9) C9(b9)

31 32 33 34 35 36 37 38 39 40 41

CONDUCTOR

- 5 -

CONDUCTED

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

42 43 44 45 46 47 48 49

CHILL F#5 F#57 GMI GMI(M7) GMI7 C9 E9 Eb(M9) Eb6 Eb(M9) Db5(#11) C9(b5) F#5 F7(b9) Bb6 Ab(M11) GMI7 Gb(M9) Eb/F Bb(M9)

SOLO