

YOU BETTER SLEIGH!

JAROD HALL



INSTRUMENTATION

1 Conductor Score

PART 1 (High Woodwinds)

- 2 Flute
- 2 Oboe
- 2 B♭ Clarinet

PART 2 (Mid Woodwinds)

- 2 B♭ Clarinet
- 2 E♭ Alto Sax

PART 3 (High Brass)

- 2 B♭ Trumpet
- 2 E♭ Alto Sax

PART 4 (Mid Brass)

- 2 B♭ Trumpet
- 2 B♭ Tenor Sax
- 2 F Horn
- 2 E♭ Alto Sax

PART 5 (Tenor 1)

- 2 B♭ Clarinet
- 2 B♭ Tenor Sax
- 2 F Horn

2 Trombone /
Euphonium

2 Baritone T.C.

PART 6 (Tenor 2)

- 2 B♭ Bass Clarinet
- 2 Trombone /
Euphonium /
Bassoon

2 Baritone T.C.

2 E♭ Baritone Sax

PART 7 (Bass)

- 2 B♭ Bass Clarinet
- 2 Trombone /
Euphonium /
Bassoon
- 2 Baritone T.C.
- 2 E♭ Baritone Sax
- 2 Tuba

1 Vibraphone (opt.)

1 Marimba

3 Percussion 1
(Hi-hat, Snare Drum,
Bass Drum [opt. Drum Set])

3 Percussion 2
(Suspended Cymbal,
Sleigh Bells, Whip)





THE COMPOSER

JaRod Hall (b. 1991) is a Texas-native educator, performer, and composer. He holds a bachelor's degree in music education from the University of North Texas where he studied conducting with Nicholas Williams and Dennis Fisher. JaRod's bands have received consistent sweepstakes awards at the Texas University Interscholastic League Concert and Sight-reading Evaluations and have been recognized at the state level. In 2018 and 2019, JaRod's bands at Griffin Middle School earned the Citation of Excellence award, honoring the top two non-varsity bands in the state of Texas.

A passionate performer, JaRod has been a part of many ensembles such as the North Texas Wind Symphony, 3 O'Clock Lab Band, Carrollton Wind Symphony, and Metropolitan Winds. He served as drum major for the 2013

Crossmen Drum and Bugle Corps and was a member of the 2014 Disneyland All-American College Band.

As a composer, JaRod's compositions appear on the Texas Prescribed Music List, The J.W. Pepper Editors' Choice list, and the Bandworld Top 100. His piece *Through the Storm* won the 2021 Barbara Buehlman Prize for Composition, presented by the Midwest Clinic. JaRod is a nationwide marching band and WGI arranger and consultant. He resides in San Antonio, Texas with his wife Rachel.

ABOUT THE MUSIC

This work was inspired by Stetson Begin and the Krimmel Intermediate Band. Stetson called me up one day and said, "JaRod! I just had this vision of a sassy, jazzy, holiday piece. Can you write something like that for us?" I couldn't possibly have said "yes" any faster.

You Better Sleigh! plays on two terms: a "sleigh"—which is inarguably very winter-themed here in the States—and "slay"—which has evolved to encompass many definitions, mostly centered on the theme of doing something extremely well. The latter definition pays homage to both the LGBTQIA+ and Black communities—popularized by drag culture.

The style of the piece is funk, an entire genre of music pioneered and popularized in 1960s America by Black musicians, most notably James Brown. Funk evolved from jazz and is heavily influenced by R&B, soul, and dance music. What makes funk really dance is the bass line and percussion grooves, typically complex in nature. This genre gave rise to timeless groups such as Earth, Wind & Fire, Kool & The Gang, Sly and the Family Stone, and Jimi Hendrix—eventually shaping the course of pop and dance music across the world.

You will hear snippets of various holiday tunes hidden throughout the piece. Try to find them all!

—JaRod Hall

ABOUT COLORFLEX

Conductors no longer need to choose between function and texture! Ensembles with instrumentation challenges still have numerous options to cover all parts, yet orchestration is elevated significantly to be faithful to the composer's original intent. Musicians have more opportunities to rest, and timbre once again becomes a central element of each work. So go ahead and have the best of both worlds: flexible *and* colorful.

ColorFlex orchestration includes seven parts that have unique color functions: High Woodwinds, Mid Woodwinds, High Brass, Mid Brass, Tenor 1, Tenor 2, and Bass. While ColorFlex pieces are highly adaptable, preferred instrument assignments are suggested below. Directors will notice that Alto Sax and Tenor Sax have been included in the High Brass and Mid Brass parts. This provides additional options for those parts, using instruments that can still achieve a similar color intent if necessary.

Part 1 – High Woodwinds (Flute, Oboe, and Clarinet)

Part 2 – Mid Woodwinds (Clarinet and Alto Sax)

Part 3 – High Brass (Trumpet, with Alto Sax provided as a secondary option)

Part 4 – Mid Brass (Horn, then Trumpet—with Saxes provided as secondary options)

Part 5 – Tenor 1 (All listed instruments—Trombone preferred over Euphonium)

Part 6 – Tenor 2 (All listed instruments—Euphonium preferred over Trombone)

Part 7 – Bass (Tuba, Bass Clarinet, and Baritone Sax preferred)

Parts 5 through 7 should be assigned carefully as there are many instrument combinations that can easily result in balance issues. Consider the pyramid of sound approach when assigning instruments to these parts, with everyone listening down to Part 7.

Directors with additional instrumentation challenges may also want to consider the following:

Part 1 – B $\flat$ Soprano Sax doubling B $\flat$ Clarinet

Part 3 – B $\flat$ Soprano Sax / B $\flat$ Clarinet doubling B $\flat$ Trumpet

Part 4 – B $\flat$ Clarinet doubling B $\flat$ Trumpet



DURATION: 2:30

commissioned by the Krimmel Intermediate Band
Klein, Texas; Stetson Begin, Director
for world premiere at the Midwest Clinic

YOU BETTER SLEIGH!

JAROD HALL
(ASCAP)

Funk (♩ = 108)

PART 1 (High WWs)

Flute / Oboe *mf* *f sub.*

B♭ Clarinet *mf* *f sub.*

PART 2 (Mid WWs)

B♭ Clarinet *mf*

E♭ Alto Sax *mf*

PART 3 (High Brass)

B♭ Trumpet *mf* *harmon mute*

E♭ Alto Sax *mf*

PART 4 (Mid Brass)

B♭ Trumpet / Tenor Sax (8va)

F Horn

E♭ Alto Sax

PART 5 (Tenor 1)

B♭ Clarinet / Tenor Sax (8va)

F Horn

Trombone / Euphonium

PART 6 (Tenor 2)

B♭ Bass Clarinet

Trombone / Euphonium / Bassoon (E♭ Baritone Sax)

PART 7 (Bass)

B♭ Bass Clarinet *f*

Trombone / Euphonium / Bassoon (E♭ Baritone Sax) *f*

Tuba *f*

Vibraphone (opt.) *mf* *Xeo.*

Marimba *mf* *+ S.D. rim*

Percussion 1 (Hi-hat, Snare Drum, Bass Drum [opt. Drum Set]) *f*

Percussion 2 (Suspended Cymbal, Sleigh Bells, Whip) *f* *Sus. Cym. scrape*

Sleigh Bells *mf*

2 3 4 5 6



9

PART 1

Fl. / Ob.

Cl.

mf

PART 2

Cl.

A. Sax.

mf

PART 3

Tpt.

A. Sax.

mf

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

mf

9

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

mf

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

mf

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

mf

Staccato notes should be played dryly.
Slurred notes should utilize the pedal.

Vib.

Mrb.

Perc. 1

Perc. 2

mf

w/stick

PART 1

Fl. / Ob.

Cl.

mf

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Vib.

Mrb.

Perc. 1

Perc. 2

A. Sax. *mf*
 PART 3
 Tpt. *mf*
 A. Sax. *mf*
 PART 4
 Tpt. / T. Sax. *mf*
 Hn. *mf*
 A. Sax. *mf*
 PART 5
 Cl. / T. Sax. *mf*
 Hn. *mf*
 Tbn. / Euph. *mf*
 PART 6
 B. Cl. *mf*
 Tbn. / Euph. / Bsn. (B. Sax.) *mf*
 PART 7
 B. Cl. *mf*
 Tbn. / Euph. / Bsn. (B. Sax.) *mf*
 Tuba *mf*
 Vib. *mf*

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Vib.

Mrb.

Perc. 1

Perc. 2

25 26 27 28 29 30 31

34

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Vib.

Mrb.

Perc. 1

Perc. 2

42

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Vib.

Mrb.

Perc. 1

Perc. 2

54

PART 1
 Fl. / Ob.
 Cl.
 PART 2
 Cl.
 A. Sax.
 PART 3
 Tpt.
 A. Sax.
 PART 4
 Tpt. / T. Sax.
 Hn.
 A. Sax.
 PART 5
 Cl. / T. Sax.
 Hn.
 Tbn. / Euph.
 PART 6
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 PART 7
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 Tuba
 Vib.
 Mrb.
 Perc. 1
 Perc. 2

62

PART 1

Fl. / Ob.

mf

Cl.

mf

PART 2

Cl.

mf

A. Sax.

mf

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

mf

Hn.

mf

A. Sax.

mf

62

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

mf

Tbn. / Euph. / Bsn. (B. Sax.)

mf

Tuba

mf

walking bass line

walking bass line

walking bass line

walking bass line

Vib.

Mrb.

mf

Perc. 1

mf

Perc. 2

w/stick

mf

62 63 64 65 66 67

70

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

70

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Vib.

Mrb.

Perc. 1

Perc. 2

51030S

68 69 70 71 72 73

51030S

PART 1

Fl. / Ob.

Cl.

p

PART 2

Cl.

p

A. Sax.

p

PART 3

Tpt.

A. Sax.

mf

mf

PART 4

Tpt. / T. Sax.

ff

mf

cresc.

Hn.

ff

mf

cresc.

A. Sax.

ff

mf

cresc.

PART 5

Cl. / T. Sax.

mf

ff

mf

cresc.

Hn.

mf

ff

mf

cresc.

Tbn. / Euph.

mf

ff

mf

cresc.

PART 6

B. Cl.

ff

mf

cresc.

Tbn. / Euph. / Bsn. (B. Sax.)

ff

mf

cresc.

PART 7

B. Cl.

ff

mf

cresc.

Tbn. / Euph. / Bsn. (B. Sax.)

ff

mf

cresc.

Tuba

ff

mf

cresc.

Vib.

p

ff

mf

Mrb.

p

ff

mf

Perc. 1

ff

mf

Perc. 2

ff

mf

Sl. Bls.

80

81

82

83

84

85

1030S

86 87 88 89 90 91

92

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

92

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Vib.

Mrb.

Perc. 1

Perc. 2

51030S

92 93 94 95 96 97

mf *mf* *mf* *ff*

clap

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51030S

PART 1

Fl. / Ob.

Cl.

mf *ff*

play

PART 2

Cl.

A. Sax.

mf *f* *ffz* *ff*

PART 3

Tpt.

A. Sax.

mf *ff*

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

ffz *ff*

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

ffz *ff*

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

ffz *ff*

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

mf *ff*

Vib.

Mrb.

Perc. 1

Perc. 2

mf *ff* *play*

ff

PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba

Vib.
Mrb.
Perc. 1
Perc. 2

110 111 112 113 114 115 116

PART 1
 Fl. / Ob.
 Cl.
 PART 2
 Cl.
 A. Sax.
 PART 3
 Tpt.
 A. Sax.
 PART 4
 Tpt. / T. Sax.
 Hn.
 A. Sax.
 PART 5
 Cl. / T. Sax.
 Hn.
 Tbn. / Euph.
 PART 6
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 PART 7
 B. Cl.
 Tbn. / Euph. / Bsn. (B. Sax.)
 Tuba
 Vib.
 Mrb.
 Perc. 1
 Perc. 2

Musical score for a percussion ensemble, measures 124-129. The score includes parts for various instruments: Flute/Oboe, Clarinet, Saxophone, Trumpet, Horn, Trombone/Euphonium, Baritone/Saxophone, Tuba, Vibraphone, Maracas, and Percussion 1 and 2. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *f*, *ff*, *fp*, and *scrape*. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.