

# Rest Ye Merry Samba

TRADITIONAL

Arranged by PAUL BAKER

## 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  
Tuba  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)  
Auxiliary Percussion (Congas)

YOUNG  
JAZZ  
ENSEMBLE

## NOTES TO THE CONDUCTOR

While this is a jazz ensemble arrangement, the opening measures of the piece should be played in the style of a concert chorale, with emphasis on a warm classical brass tone and ensemble balance so that the voicings will blend properly. The tempo is marked *rubato con moto*; therefore, a fluid movement through the passage—not too fast—but with room for expression. Upon arriving at the fermata in measure 4, the *sfz* crescendo is an important dynamic. While the ensemble is holding under the fermata, count off the new tempo, cutting off the brass on the downbeat of measure 5 as the new tempo begins.

As a rule, throughout the piece, the rhythm section should be aggressive and energetic. An optional conga part is included, and this chart offers an opportunity to get more students involved using shakers, cabasas, claves, and so on; whatever contributes to the groove—but in good taste. They should all read off the conga part. Measures 55–62 should be an explosion of percussion, for example.

The energy level is set at measure 5 and should be loud and forceful—encourage your drummer to hit those drums and make some noise! Overall ensemble balance needs to be maintained, of course. Similarly, the brass should match the rhythm section's intensity. This is best achieved in the articulations. For example, in measures 7–12, the trombones should really dig into the figures using a “daht” syllable rather than “dah” for the rooftop accents. The trumpets should follow with their entrance on the melody at measure 13. The same approach should be used throughout the piece.

Written solos have been provided for all soloists. In addition, it should be noted that rather than using the chord progression from the song, “God Rest Ye Merry, Gentlemen,” I have chosen a standard Latin montuna progression which greatly simplifies the chords for the soloists, should they choose to forego the written solos and improvise on their own (which I strongly encourage). Playing the concert F harmonic minor scale will work for the entire four measures because it includes all correct notes for the chord. Another option to consider is to play the concert F-natural minor (A-flat major) scale. Again, all the notes work well. Also, for the soloists, since this is a high-energy samba chart, using more rhythmic ideas rather than complex linear ideas is entirely appropriate.

Since the harmonies are simplified, any number of soloists can play, and there is the option to open up 63–71 and then cue the backgrounds at 71 before either going to the next soloist or proceeding onto the rest of the chart. The same would apply for 79–87.

After the solos, it's full speed ahead through the shout chorus. Special notice must be taken at measures 104 and 107. The *sf* dynamics are critically important for the trumpet solo to be heard above the ensemble. Those dynamics cannot be overdone—make the most of them.

Again, keep the brass figures sharp and crisp to the end. The drum/percussion solo can be as long or as short as you or the players are comfortable with. The solo should finish and be cut off before cueing in the ensemble for the final note.

Enjoy!

—Paul Baker



**Paul  
Baker**

Currently residing in Austin, TX, Paul Baker's career as a composer, saxophonist, educator and clinician has covered a wide variety of musical genres from jazz, film, TV and R&B to Broadway. He has performed in venues from the Universal Amphitheater in Los Angeles to the Village Vanguard in New York City to jazz festivals across Europe. He has composed and arranged for films, theater, jazz bands of all sizes and levels, and computer games. Paul earned a B.M. in jazz studies from North Texas State University and an advanced studies certificate in film composition from USC. Visit Paul at [www.bakersjazzandmore.com](http://www.bakersjazzandmore.com).

CONDUCTOR  
36037S

# REST YE MERRY SAMBA

TRADITIONAL  
Arranged by PAUL BAKER

RUBATO CON MOTO  $\text{♩} = 106$  **SAMBA**  $\text{♩} = 106$

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET *A LA CHORALE*

2ND B♭ TRUMPET *A LA CHORALE*

3RD B♭ TRUMPET *A LA CHORALE*

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE *A LA CHORALE*

2ND TROMBONE *A LA CHORALE*

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL) *F7sus* *G♭maj7(b9)/E*

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION (OPTIONAL) *CONGAS* *SIM.*

1 2 3 4 5 6 7

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CONDUCTOR

REST YE MERRY SAMBA

FLUTE

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

GRG.

PNO.

BASS

DRUMS

PERC.

UNISON SOLI

15

f7sus

Gb sus 7(b9)/f

f7sus

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (Flute, Alti, Tenors, Baritone), brass (Trumpets, Trombones), strings (Guitar, Piano), and percussion (Bass, Drums, Percussion). A vocal solo section for Unison Soli is marked starting at measure 13. The score is in 2/4 time and features a key signature of two flats. A large red watermark 'Preview Only' is overlaid diagonally across the page.

CONDUCTOR

REST YE MERRY SAMBA

Musical score for CONDUCTOR, featuring parts for FLUTE, 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, and PERC. The score includes musical notation, lyrics, and a large red watermark reading "Preview Only - Legal Use Requires Purchase".

Musical score for CONDUCTOR, featuring parts for FLUTE, 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, and PERC. The score includes a large red watermark: "Legal Use Only Requires Purchase".

33

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, DRUMS, and PERC. The score includes various musical notations such as notes, rests, and dynamic markings.

33

34

35

36

37

38

39

40

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CONDUCTOR

43

- 6 -

REST YE MERRY SAMBA

Musical score for CONDUCTOR, including parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, DRUMS, and PERC.



CONDUCTOR

FLUTE

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

GRG.

PNO.

BASS

DRUMS

PERC.

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Fill ----- BUSY GROOVE

SOLO

Musical score for CONDUCTOR, featuring parts for FLUTE, 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, and PERC. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

05

Dmi Solo

F#m (ALTO SOLO)

(ALTO SOLO)

(ALTO SOLO)

END SOLO

Musical score for CONDUCTOR, featuring parts for FLUTE, 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, and PERC. The score includes various musical notations such as notes, rests, and chord symbols (e.g., E<sup>b</sup>7(b9), A7(#9), Dmi, Fmi, G7(#9)).



CONDUCTOR

Musical score for CONDUCTOR, featuring parts for FLUTE, 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, and PERC. The score includes various musical notations such as notes, rests, and dynamic markings.

Chord markings: E<sup>b</sup>7(b9), A7(♯9), Dmi, E<sup>b</sup>7(b9), A7(♯9), G<sup>b</sup>7(b9), C7(♯9), Fmi, Fmi (TEN. SOLO).

Performance markings: (TEN. SOLO), SOLO.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

(SAX BRASS.)



FLUTE

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

GR.

PNO.

BASS

DRUMS

PERC.

89

90

91

92

93

94

95

96

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END SOLO

89

90

91

92

93

94

95

96

CONDUCTOR

REST YE MERRY SAMBA

FLUTE

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

PERC.



CONDUCTOR

REST YE MERRY SAMBA

Musical score for CONDUCTOR, featuring various instruments and vocal parts. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Trp. 1, Trp. 2 (with SOLO and ENO SOLO markings), Trp. 3, Trp. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., PNO., Bass, Drums, and Perc. The score is marked with measure numbers 105 through 113. A large red watermark reading "Preview Only" is overlaid diagonally across the page, with the text "Legal Use Requires Purchase" written below it.

105

106

107

108

109

110

111

112

113

CONDUCTOR

REST YE MERRY SAMBA

ON CUE

Musical score for CONDUCTOR, including parts for FLUTE, 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, and PERC.

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