

# Jingle All the Way

Featuring *Jingle Bells*

*JAMES PIERPONT (1822–1893)*  
*Arranged by VICTOR LÓPEZ (ASCAP)*

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## 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](http://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

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## 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 follow: (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 *Jingle 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

Slowly ♩ = 72

Jingle swing ♩ = 138 (♩ =  $\overset{\sim}{\underset{\sim}{\underset{\sim}{\text{J}}}}$ )

Flute *mf*

Oboe *mf*

Bassoon *mf*

1 *mf*

B♭ Clarinets

2 *mf*

B♭ Bass Clarinet *mf*

E♭ Alto Saxophone *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *mf*

1 *f*

B♭ Trumpets

2 *mf*

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) *mf*

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*

Ride Cymbal *f* Lightly on middle of Cym. cross stick

Sleigh Bells *mf* *p* *mf* *mf* Bass Drum (lightly)

Percussion 2 (Sleigh Bells/Conga Drums) *mf*

1 2 3 4 5

8

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

11 12 13 14 15

16

Fl.

Ob.

Bsn.

*mp* *mf*

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

16

*mp* *mf*

1

2

Tpts.

Hn.

*mp* *mf*

Tbn.

Bar.

*mp* *mf*

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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.

Ride Cym.

Perc. 1

Perc. 2



Fl.

Ob.

Bsn.

*mf*

1  
Cls.

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

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  
H.H.

Perc. 2  
Conga Drums  
slap open

*f* *mf*

*f* *mf*

*f* *mf*

(b)

36 37 38 39 40

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

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

*f* *mf*

*f* *mf*

*f* *mf*

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.

Perc. 1

Perc. 2

*f*

*f*

*f*

*f*

Ride Cym.

H.H.

slap

slap

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.  
Perc. 1  
Perc. 2

slap

56 57 58 59 60

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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

This page contains a musical score for rehearsal mark 63, spanning measures 61 to 65. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in C (Cls. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombones (Tbn.), Baritone (Bar.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features various musical notations such as rests, notes, and slurs. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The rehearsal mark '63' is indicated in a box above the first staff and below the Tpts. 1 staff. The measure numbers 61, 62, 63, 64, and 65 are printed at the bottom of the page.

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

This is a page of a musical score for a large ensemble. It contains 18 staves, each representing a different instrument or section. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Multiple Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. A large, diagonal red watermark reading 'Preview Only' is overlaid across the entire page. The page number '16' is in the top left corner. At the bottom, the page is numbered 66, 67, 68, and 69, with a 'slap' instruction under the first staff of measure 66. The code '43100S' is in the bottom left corner.



*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

*D.S. % al Coda*

slap

70 71 72 73 74

*♩ 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