

# YOUNG JAZZ ENSEMBLE



## Up on the Housetop

BENJAMIN HANBY

Arranged by PETER BLAIR

### INSTRUMENTATION

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

### Optional/Alternate Parts

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

## NOTES TO THE CONDUCTOR

The introduction to this chart (mm. 1–8), should be energetic, but only *mezzoforte*, leaving plenty of room for the band to build dynamically.

The brass section has the melodic lead beginning at m. 9. Strive to make sure the articulations are consistent between the trumpets and trombones. It will make the band sound tight, mature, and well-rehearsed if all articulations are uniform. The *marcato*, or rooftop, markings are detached and accented—think “daht.” The *staccato* indications are short, but not too short or clipped. The saxes and rhythm section should sound full and blended.

The saxophones take over the melody at m. 25. Be sure the brass hits on the upbeats are tight and articulated together. During mm. 41–48, the ensemble should gradually build toward the modulation at m. 49. As in all ensemble music, continue to explain the need to prioritize relative dynamics among sections; in other words, the melody is always dynamically the strongest voice, and the countermelodies and background figures are secondary. Strive to make sure the band listens to the whole unit and knows the difference between these priorities. Keep the saxophones and trombones light and bright in the section at m. 49. The ending alto duet should be tight and dynamically *mezzoforte*.

The rhythm section parts are well-notated for drums, bass, and piano. The (optional) guitar part has a combination of rhythmic accents with chord symbols, chord slashes to comp, and written notes. The comping slashes should be played as swing quarter notes, as well as tight, clean, and muted to stay under the ensemble. The guitar comping should sync or lock with the bass line.

Enjoy!

—Peter Blair



**Peter Blair**

Peter Blair has an extensive and varied background in education and performance. He holds a BA in music education from Carroll University and an MA from the University of Wisconsin. He taught for twelve years at a variety of grade levels. Blair is currently an author and part of the advisory group for Lorenz Educational Press along with being an author and composer for Heritage Music Press. An accomplished composer and arranger, Blair has over 70 compositions and arrangements in print, as well as many commissions for college, high school and middle school groups throughout the United States.

CONDUCTOR  
43734S

# UP ON THE HOUSETOP

By Benjamin Hanby  
Arranged by Peter Blair

SWING ♩ = 128

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

RIDE CYM.  
S.O.  
H.H. (Foot)

1 2 3 4 5 6 7 8

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## CONDUCTOR

- 2 -

## UP ON THE HOUSETOP

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

9

10

11

12

13

14

15

16

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## CONDUCTOR

- 3 -

## UP ON THE HOUSETOP

17

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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(WALK)

RIDE CYM.

H.H.

A<sup>b</sup>6 E<sup>b</sup>6 G<sup>b</sup>9 E<sup>b</sup>6 E<sup>b</sup>6 D<sup>b</sup>6 E<sup>b</sup>6 A<sup>b</sup>/G<sup>b</sup> G<sup>b</sup>9 E<sup>b</sup>6

## CONDUCTOR

- 4 -

## UP ON THE HOUSETOP

25

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

25 26 27 28 29 30 31 32

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## CONDUCTOR

- 5 -

## UP ON THE HOUSETOP

33

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

H.H.

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Ab Eb Bb Eb Eb D Eb Eb A/b Bb Eb



## CONDUCTOR

- 6 -

## UP ON THE HOUSETOP

41

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48 49





## CONDUCTOR

- 8 -

## UP ON THE HOUSETOP

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

60

61

62

63

64

65

66

67

68

69

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