

This setting of **THE LITTLE DRUMMER BOY** was created to be easily mastered by the singers without sacrificing creativity. The four-hand piano part was designed to be playable by average pianists, but with lots of sparkle and energy. The text of this beloved Christmas song often plays second fiddle to vocal drumming effects. It was my intent to allow the pianos (and percussion) to fulfill that role, giving room for the vocals to express the warmth and tenderness inherent in the text. This piece should be approached playfully by the pianists and sincerely by the singers, culminating with a very expressive, rubato delivery of the phrase “Then He smiled at me,” which, for me, is the most important line in the text.

JOEL RANEY is a composer/arranger from the Chicago area, where he serves as an editor for Hope Publishing Company. Joel has over 300 titles in print, with an ever-growing catalog that includes choral, instrumental, piano, and handbell music. Best known for the wide variety of styles in his works, Joel is a sought-after concert artist and clinician. He resides in Lombard, Illinois, with his wife and three sons, Charlie, Sawyer, and Jesse, and currently serves as Minister of Music at the First Baptist Church of Oak Park, Illinois.

Preview
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THE LITTLE DRUMMER BOY

3

Arranged by
JOEL RANEY

for S.A.T.B. voices, 4-hand accompaniment*

Words and Music by
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HENRY ONORATI, and
HARRY SIMEONE**

Moderato (♩ = ca. 132)

ACCOMP. 1

ACCOMP. 2

5 SOPRANO / ALTO 6 *mp*

COME, they told me (pa-rum-pum-pum - pum), —

TENOR / BASS *mp*

6

* To purchase a full-length performance recording (44610) of this piece, go to alfred.com/downloads.
8.5x11 pdf of the 2-hand version is available as a free download at alfred.com/choralparts (enter 44610 when prompted).

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44610

9

— a new-born King to see (*pa-rum-pum-pum - pum*). —

Piano accompaniment for measures 9-12. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes and rests.

13

— Our fin - est gifts we bring (*pa - rum-pum-pum - pum*), —

Piano accompaniment for measures 13-16. The right hand continues the melodic line with eighth notes and quarter notes, and the left hand maintains the bass line with quarter notes and rests.

17

to lay be - fore the King (*pa - rum-pum-pum - pum,*

21

rum-pum-pum - pum, *rum-pum-pum* *pum).*

25

So, to hon - or Him (*pa - rum - pum - pum - pum*)

This system contains the vocal line and piano accompaniment for measures 25 through 28. The vocal line begins with the lyrics 'So, to hon - or Him' followed by a rhythmic pattern in parentheses: '(pa - rum - pum - pum - pum)'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

25

This block shows the piano accompaniment for measures 25 through 28. It features a right hand with chords and a left hand with a bass line. A large red watermark 'Preview Only' is overlaid diagonally across the page.

29

when we come.

This system contains the vocal line and piano accompaniment for measures 29 through 32. The vocal line begins with the lyrics 'when we come.' The piano accompaniment continues with chords and a bass line.

This block shows the piano accompaniment for measures 29 through 32. It features a right hand with chords and a left hand with a bass line. A large red watermark 'Preview Only' is overlaid diagonally across the page.

33 35 *mf*

Lit - tle

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a whole rest followed by a half note G4. The bottom staff is a piano accompaniment in bass clef, also with a key signature of two sharps, featuring a whole rest followed by a half note G3. A box containing the number '35' is positioned above the vocal staff, and the dynamic marking 'mf' is placed above the piano staff.

35 *mf*

Detailed description: This system contains the piano accompaniment for the second system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature remains two sharps. The music includes various rhythmic patterns and chordal textures. A box containing the number '35' is positioned above the top staff, and the dynamic marking 'mf' is placed above the middle staff.

36 Ba - by (*pa - rum - pum - pum - pum*), I am a *mf*

Detailed description: This system contains the third system of music. The top staff is a vocal line in treble clef with a key signature of two flats (Bb and Eb). It features the lyrics 'Ba - by (pa - rum - pum - pum - pum), I am a' with a dynamic marking 'mf' above the final part. The bottom staff is a piano accompaniment in bass clef, also with a key signature of two flats, featuring a whole rest followed by a half note G2. A box containing the number '36' is positioned above the vocal staff.

Detailed description: This system contains the piano accompaniment for the third system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature remains two flats. The music includes various rhythmic patterns and chordal textures.

40

poor boy, too (*pa - rum - pum - pum - pum*). _____ I have no

This system contains measures 40 through 43. The vocal line begins at measure 40 with a whole rest, followed by a half note chord in measure 41, and then a quarter note chord in measure 42. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the final chord of measure 43.

This system contains measures 40 through 43 for the piano accompaniment. The right hand has a melodic line with eighth notes and a fermata in measure 43. The left hand has a consistent eighth-note bass line. A large red watermark is overlaid on this system.

44

gift to bring (*pa - rum - pum - pum - pum*) _____ to lay be -

This system contains measures 44 through 47. The vocal line starts at measure 44 with a half note chord, followed by a quarter note chord in measure 45, and then a half note chord in measure 46. The piano accompaniment continues with the same eighth-note bass line and chords. A fermata is placed over the final chord of measure 47.

This system contains measures 44 through 47 for the piano accompaniment. The right hand has a melodic line with eighth notes and a fermata in measure 47. The left hand has a consistent eighth-note bass line. A large red watermark is overlaid on this system.

48

fore the King (*f* pa - rum-pum-pum-pum, rum-pum-pum-pum,

fore the King (*f* pa - rum-pum-pum - pum, rum-pum-pum -

54 *mf*

rum-pum-pum pum). Shall I

pum, rum-pum-pum, rum-pum-pum-pum). Shall I

51

rum-pum-pum pum). Shall I

pum, rum-pum-pum, rum-pum-pum-pum). Shall I

54 *mf*

rum-pum-pum pum). Shall I

pum, rum-pum-pum, rum-pum-pum-pum). Shall I

55

play for You (*pa-rum-pum-pum - pum*) _____

8va _____

59

on my drum? _____

64 Slightly broader (♩ = ca. 124)

63

Musical notation for measures 63-65, piano part. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 63 contains whole rests in both staves. Measure 64 begins with a key signature change to three sharps (F#, C#, G#) and features a piano (p) dynamic. Measure 65 continues with the same key signature and piano dynamic.

64 Slightly broader (♩ = ca. 124)

Musical notation for measures 63-65, vocal and piano parts. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. Measure 63 shows the vocal line starting with a quarter note G4. Measure 64 features a key signature change to three sharps and a forte (f) dynamic. The piano accompaniment includes triplets in the bass line. Measure 65 continues with the forte dynamic and triplet accompaniment.

66

Musical notation for measures 66-68, vocal and piano parts. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. Measure 66 features a key signature change to three sharps and a forte (f) dynamic. The vocal line includes the lyrics: "Ma - ry nod - ded (pa - rum-pum-pum - pum),". The piano accompaniment includes triplets in the bass line. Measure 67 continues with the forte dynamic and triplet accompaniment. Measure 68 concludes the phrase with the vocal line ending on a whole note and the piano accompaniment ending with a triplet.

69

the ox and lamb kept time

rum-pum-pum - pum), the ox and lamb kept time (*pa -*

72

(*pa - rum-pum-pum - pum*). I played my

rum-pum-pum - pum). I played my

75

drum for Him (pa - rum-pum-pum - pum).

78

I played my best for Him, (pa - rum-pum-pum - pum, *ff*)

81

rit.

rum-pum-pum-pum, rum-pum-pum - pum).

rit.

rit.

rit.

85 Slower, freely ($\text{♩} = \text{ca. } 96$)

mp

Then He smiled at me (pa - rum-pum-pum - pum),

mp

Then He smiled at me

85 Slower, freely ($\text{♩} = \text{ca. } 96$)

mp

mp

mp

92 Tempo II (♩ = ca. 124)

89

rit. *mf*

me and my drum.

mf

92 Tempo II (♩ = ca. 124)

rit. *mf*

rit. *mf* 3

93

dim. poco a poco

Come, they told me,

dim. poco a poco

Come, they

8va

dim. poco a poco

dim. poco a poco

3 3 3

96

come they told me, *rit.* *p* (pa - *p*)

told me, come they told me.

rit. *p*

rit. *p*

100 *mp* *a tempo* *dim. e rit.* *pp*

rum - pum - pum, *pum[mm], pum[mm], pum[mm]).

mp *pp*

a tempo *mp* *dim. e rit.* *pp*

a tempo *mp* *dim. e rit.* *pp*

*close "m" sound immediately and sustain