

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE



From THE POLAR EXPRESS
Hot Chocolate

Recorded by JOSH GROBAN
on Warner Sunset/Reprise Records

Words and Music by GLEN BALLARD and ALAN SILVESTRI

Arranged by MIKE LEWIS

INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone (Optional)
2nd E $\flat$ Alto Saxophone	3rd Trombone (Optional)
1st B $\flat$ Tenor Saxophone	Guitar Chords
2nd B $\flat$ Tenor Saxophone (Optional)	Guitar (Optional)
E $\flat$ Baritone Saxophone (Optional)	Piano
1st B $\flat$ Trumpet	Bass
2nd B $\flat$ Trumpet	Drums
3rd B $\flat$ Trumpet (Optional)	

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

The hi-hat starts things off. If the tempo is not secure, direct your drummer to practice with a metronome to learn maintaining a steady tempo. The bass jumps in with a walking line, which is also critical to the style. As a general rule, I suggest that all rhythm section members consistently practice with a metronome.

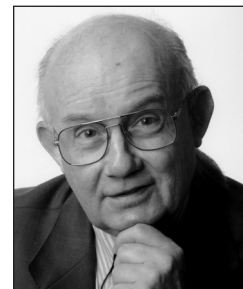
This arrangement mirrors the original *Polar Express* recording; the parts are now instrumental and usually played by the saxes. The articulation throughout must be clean and precise. Note that the rooftop accent (▲) should be played detached but not staccato—think “daht.” In general, always play the last eighth note short in a group. In measure 23, be sure that the saxes release at the same time on the half notes—I suggest a release on beat 3. The sax section scoop has a minor stylistic technique, a slight bend into the note should do it—more importantly, don’t overdo it. These types of inflections are more important for the upper sax voices; therefore, the lower saxes can play it without a scoop. Save some dynamic volume for the modulation—it will increase the energy of the chart.

The drummer can embellish during the brief drum solos, but always keep the swing style. The rhythm section parts should be clear, but I suggest a listening example using the demo recording. The guitar player should play in the style of guitarist Freddie Green. Here are a few Freddie Green style ideas: slash marks indicate to comp using three- or four-note chords in a quarter-note pattern. For the best sound, ask the guitarist to use medium thickness picks which will give the sound a very bright, acoustic quality and hold the pick loosely between the thumb and index finger. Strum straight quarter notes trying to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow, giving a bright, swinging sound that propels the rhythm forward. Don’t strum from the wrist or fingers, as playing from the wrist or fingers tends to sound very forced and also tends to drag instead of propel the rhythm. The guitarist’s quarter note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

This chart has two endings. One will work great at holiday time with the “Jingle Bells” quote from the original recording. The other ending is without “Jingle Bells”—your choice must be clear with the ending direction to all band members!

Please enjoy!

—Mike Lewis



**Mike
Lewis**

Mike Lewis has been a freelance arranger/composer for many years. Starting with the “Jackie Gleason TV Variety Show” as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some of the top pop artists today. He has also been commissioned to write charts for the Glenn Miller Orchestra, and the Lionel Hampton and Jimmy Dorsey orchestras.

CONDUCTOR
JEM05013C

From THE POLAR EXPRESS
HOT CHOCOLATE

Words and Music by
GLEN BALLARD and ALAN SILVESTRI
Arranged by MIKE LEWIS

BRIGHT SWING $\text{♩} = 190$ 5

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

SOLO H.R. 1

SOLO 5

SOLO 12

1 2 3 4 5 6 7 8 9 10 11 12

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FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PNO.

BASS

DRUMS

14 15 16 17 18 19 20 21 22

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1. 2.

SOLI

F#5 Bb G#7 G#7/C F#5 F#5

F#5 Bb G#7 G#7/C F#5 F#5

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TBN. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

23 24 25 26 27 28 29 30 31 32

SOLO

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40 41 42

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SOLI

F#5

B9

G#7

G#7/C

CONDUCTOR

- 5 -

HOT CHOCOLATE

1. 2. (47)

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

43 44 45 46 47 48 49 50 51 52

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TRP. 1

TRP. 2

TBN. 1

TBN. 2

TBN. 3

PNO.

BASS

DRUMS

53 54 55 56 57 58 59 60 61 62 63

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

64 65 66 67 68 69 70 71 72 73 74

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FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

75 76 77 78 79 80 81 82 83 84

SOLO

CRASH

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CONDUCTOR

- 9 -

HOT CHOCOLATE

85 PLAY 1ST TIME ONLY PLAY BOTH TIMES

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

85 86 87 88 89 90 91 92 93 94

1.

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FLT. *Qeao. Cesse.*

ALTO 1 *Qeao. Cesse.*

ALTO 2 *Qeao. Cesse.*

TENOR 1 *Qeao. Cesse.*

TENOR 2 *Qeao. Cesse.*

BARI. *Qeao. Cesse.*

TPC. 1 *Qeao. Cesse.*

TPC. 2 *Qeao. Cesse.*

TPC. 3 *Qeao. Cesse.*

TBN. 1 *Qeao. Cesse.*

TBN. 2 *Qeao. Cesse.*

TBN. 3 *Qeao. Cesse.*

QTR. *Qeao. Cesse.*

PNO. *Qeao. Cesse.*

BASS *Qeao. Cesse.*

DEUMS *Qeao. Cesse.*

95 96 97 98 99 100 101 102 103 104

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CONDUCTOR

- 11 -

HOT CHOCOLATE

ALL SHOUT

FLT. "Hot Choc - Latel!"

ALTO 1 "Hot Choc - Latel!"

ALTO 2 "Hot Choc - Latel!"

TENOR 1 "Hot Choc - Latel!"

TENOR 2 "Hot Choc - Latel!"

BARI. "Hot Choc - Latel!"

TP. 1 "Hot Choc - Latel!"

TP. 2 "Hot Choc - Latel!"

TP. 3 "Hot Choc - Latel!"

TBN. 1 "Hot Choc - Latel!"

TBN. 2 "Hot Choc - Latel!"

TBN. 3 "Hot Choc - Latel!"

GTR. "Hot Choc - Latel!"

PHO. "Hot Choc - Latel!"

BASS "Hot Choc - Latel!"

DRUMS "Hot Choc - Latel!"

105 106 107 108

ALTERNATE ENDING

ALL SHOUT

FLT. "Hot Choc - Latel!"

ALTO 1 "Hot Choc - Latel!"

ALTO 2 "Hot Choc - Latel!"

TENOR 1 "Hot Choc - Latel!"

TENOR 2 "Hot Choc - Latel!"

BARI. "Hot Choc - Latel!"

TP. 1 "Hot Choc - Latel!"

TP. 2 "Hot Choc - Latel!"

TP. 3 "Hot Choc - Latel!"

TBN. 1 "Hot Choc - Latel!"

TBN. 2 "Hot Choc - Latel!"

TBN. 3 "Hot Choc - Latel!"

GTR. "Hot Choc - Latel!"

PHO. "Hot Choc - Latel!"

BASS "Hot Choc - Latel!"

DRUMS "Hot Choc - Latel!"

109 110 111 112

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