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Swingin' Saxes Christmas
Set 2

Various Composers
Arranged by Ryan Meeboer

Up on the Housetop 2:10

After a short introduction, *Up on the Housetop* kicks into a catchy, latin flavoured version of this children's favourite Christmas carol. Starting in measure 9, the baritone sax plays a standard latin bass line, the tenor sax imitates the arpeggios used by the piano in a mambo chart, while the altos perform the melody and harmony of the song. At measure 29, the tenor takes over the tune, and the altos provide a response to its melody, so make sure the two parts are well balanced. Chords are provided during solos, so these can either be improvised, or played as written. After the first solo, the piece moves into a new section, where all the instruments drop out, and each is re-introduced with new material. So, as each instrument enters, the new material should take precedence.

Hark the Herald Angels Sing 1:50

This jump swing version of *Hark the Herald Angels Sing* will definitely gets the toes of listeners tapping. The baritone sax introduces the style, by playing a bass line a la *Sing, Sing, Sing*. Each instrument enters with the same riff that the baritone sax introduces at the beginning of the piece. Chords are provided during solos, so these can either be improvised, or played as written. At measure 57, the piece moves into a call and response section between the two alto sax players, with the tenor providing harmonic support to both. In this section, the dynamics of the two altos should be well balanced. In sections where the baritone sax plays a pedal note, it is important that the first two notes are well articulated, but the long notes should be played behind the other parts.

We Three Kings of Orient Are 2:15

We Three Kings is an upbeat, jazz waltz. The baritone and alto saxes introduce a variation of the traditional 'oom-pa-pa' feel of a waltz, starting in measure 9. The melody is passed between the tenor sax and alto sax 1 until measure 49. At measure 33, the altos play a variation of the waltz feel with more of a melodic ostinato. Be sure that this new figure does not overpower the melody in the tenor sax. Motion is added by the baritone sax at measure 49, through the use of a walking bass line. This line is to be played light, but not too separated. Finally, measure 77 is arranged in a shout chorus feel, so the instruments should play out, but not over blow to sacrifice good tone.

Silent Night 2:10

This version of *Silent Night* is arranged in 4/4 (as opposed to the original triple metre), to create the feel of a rock ballad. Make sure the group is in full control of the tempo, guided by the motion created by the baritone sax. Throughout the chart, the dynamics gradually increase to the point of a climax, and then is instantly brought back down in measure 25 to wrap up the piece. At measure 13, the tenor sax plays arpeggiated chords, not only to add motion, but also to imitate a guitar players slower style, so be sure this part is clearly heard, but does not dominate in measures 13 through 21.

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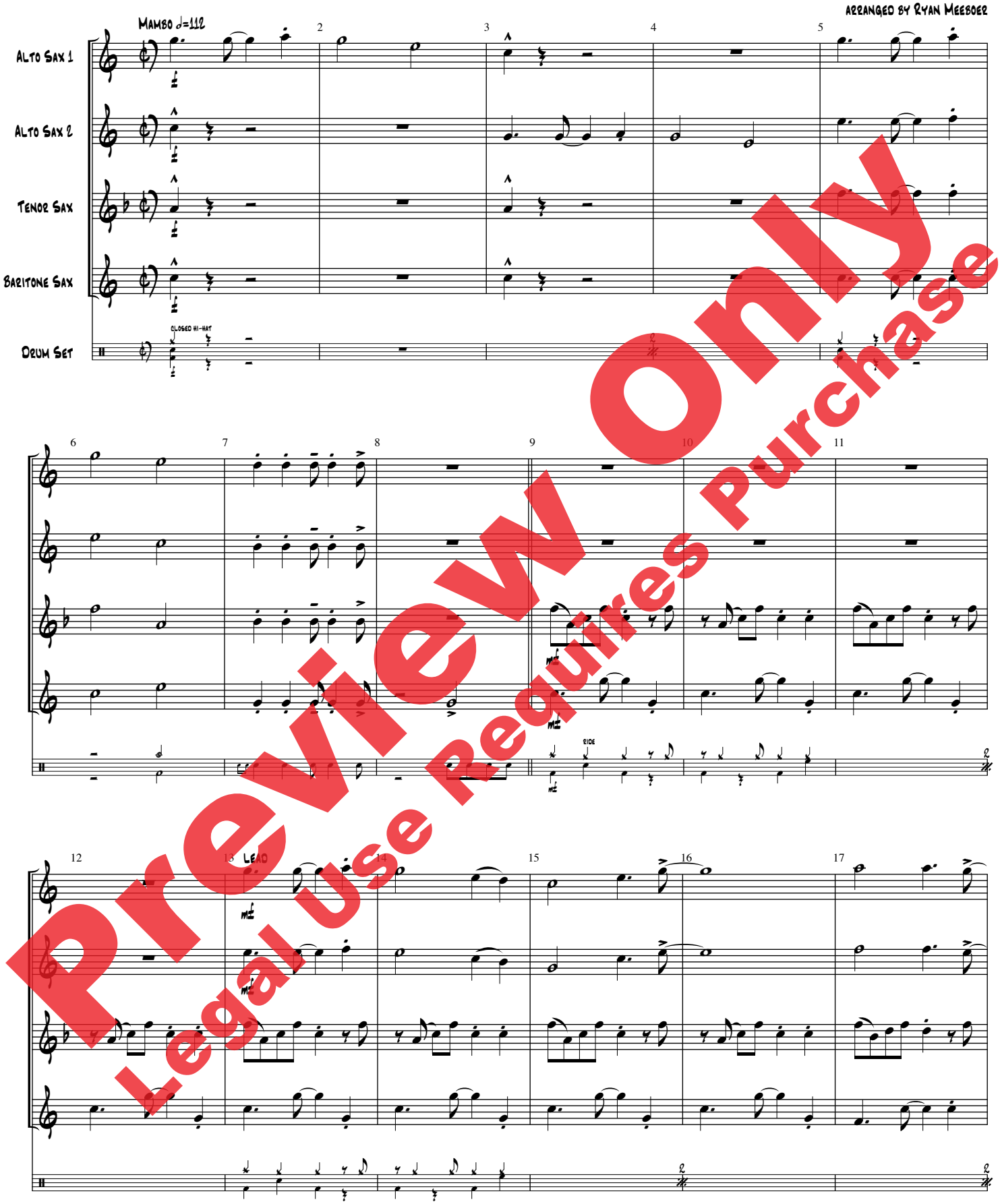
ISBN: 9781554739530
CATALOG NUMBER: SQ1274
COST: $30.00
DURATION: 8:20
DIFFICULTY RATING: Medium
Saxophone Quartet (AATB) Optional Drums

UP ON THE HOUSETOP

BENJAMIN HANBY
ARRANGED BY RYAN MEEBOER



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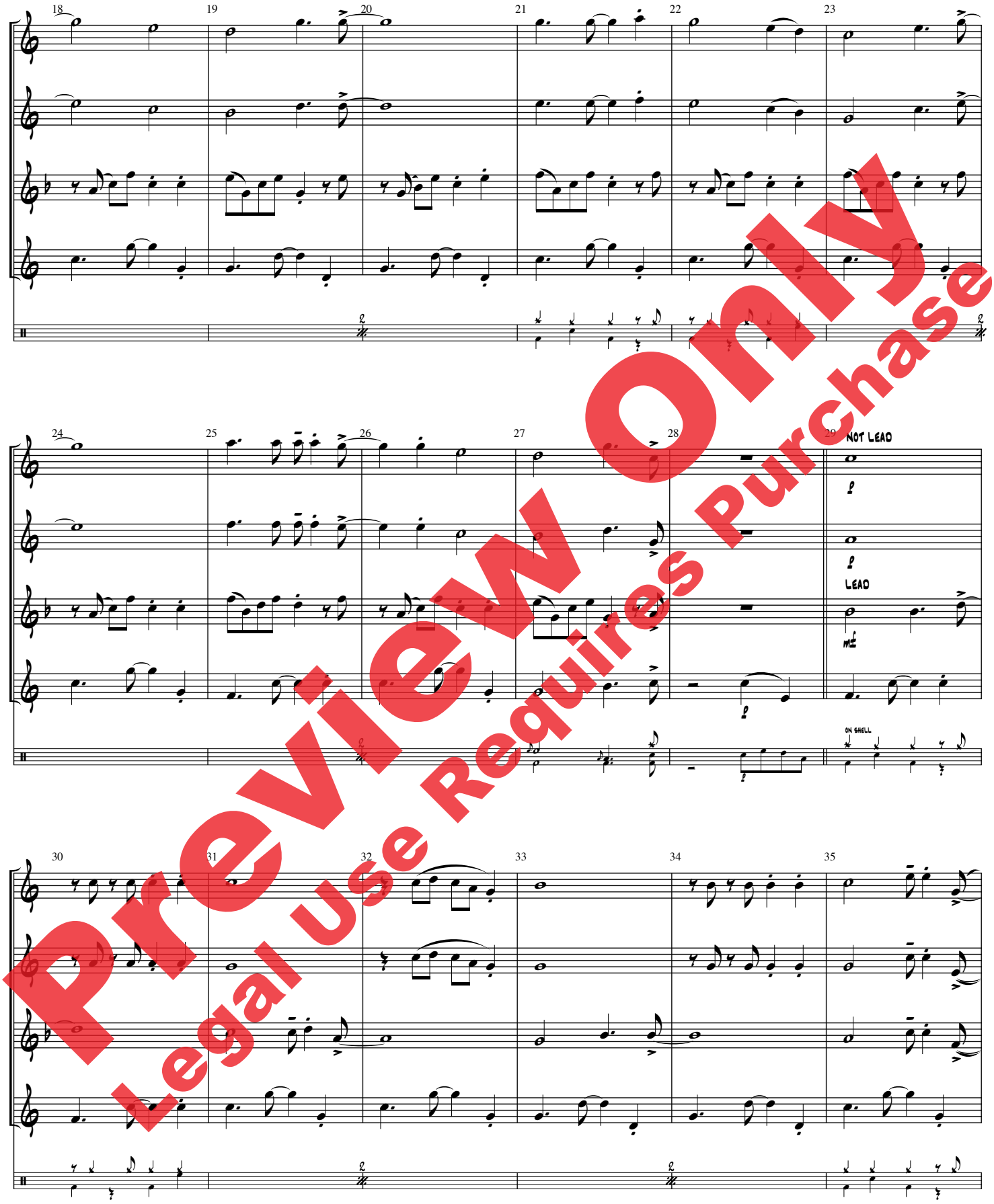

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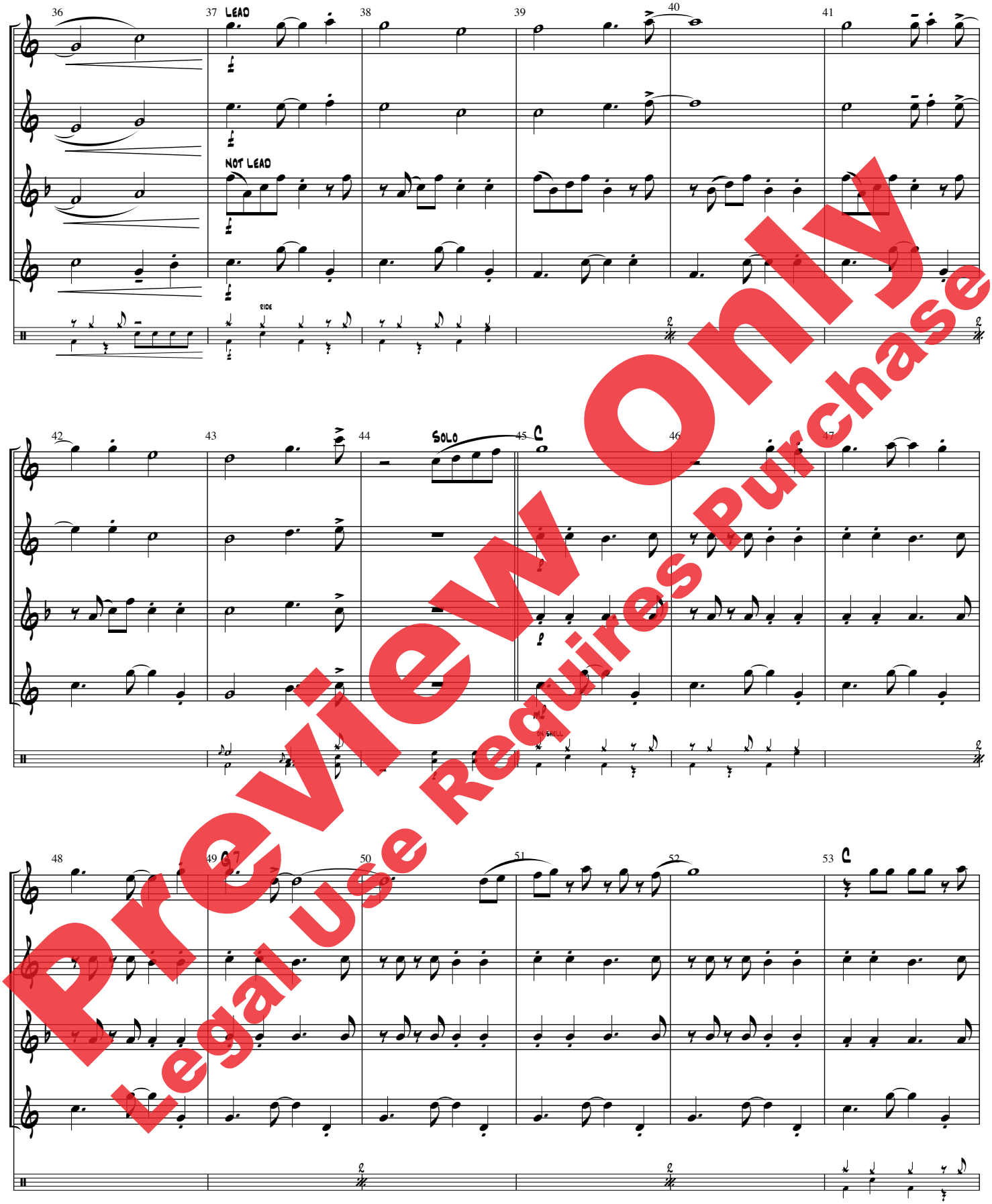

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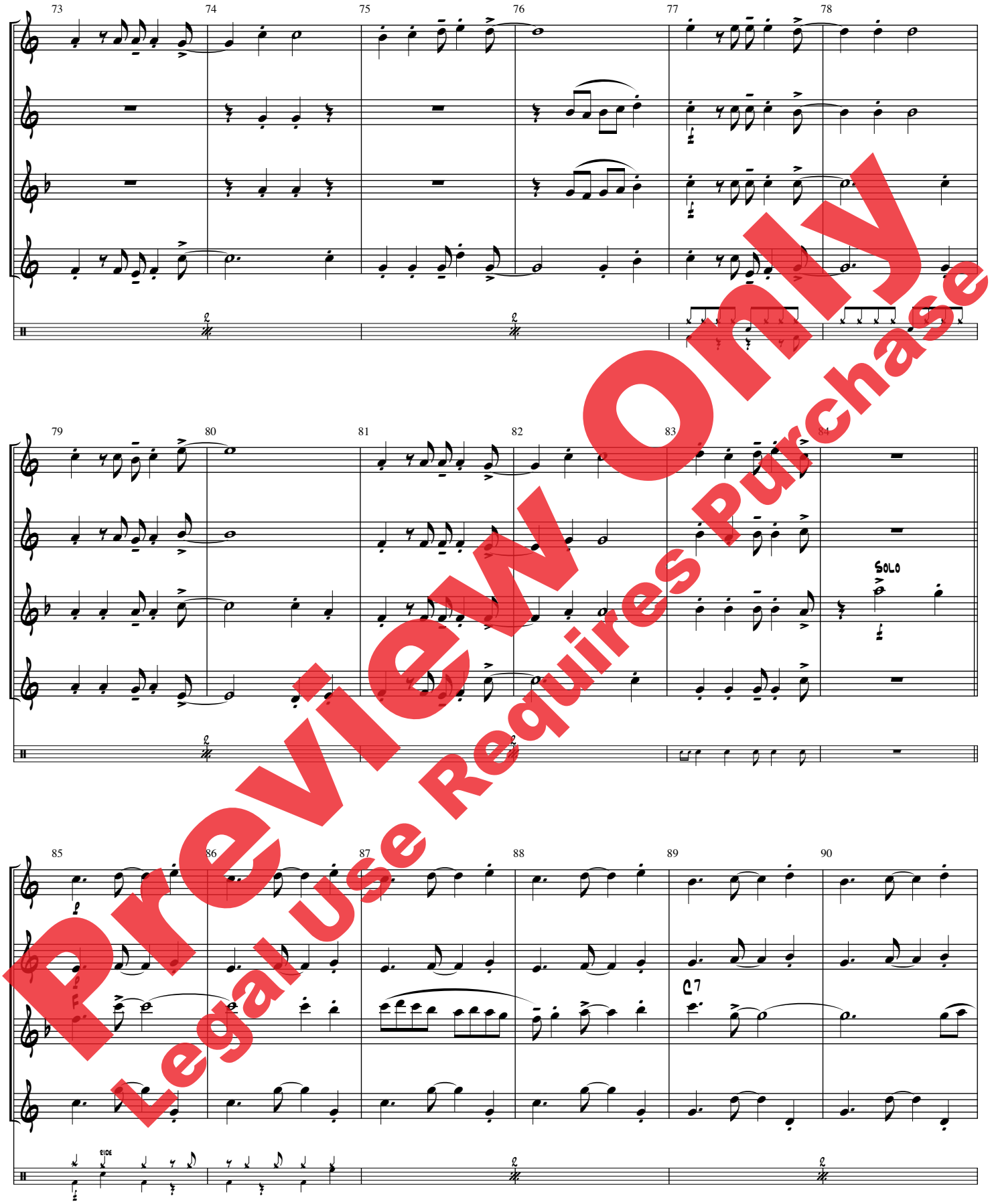

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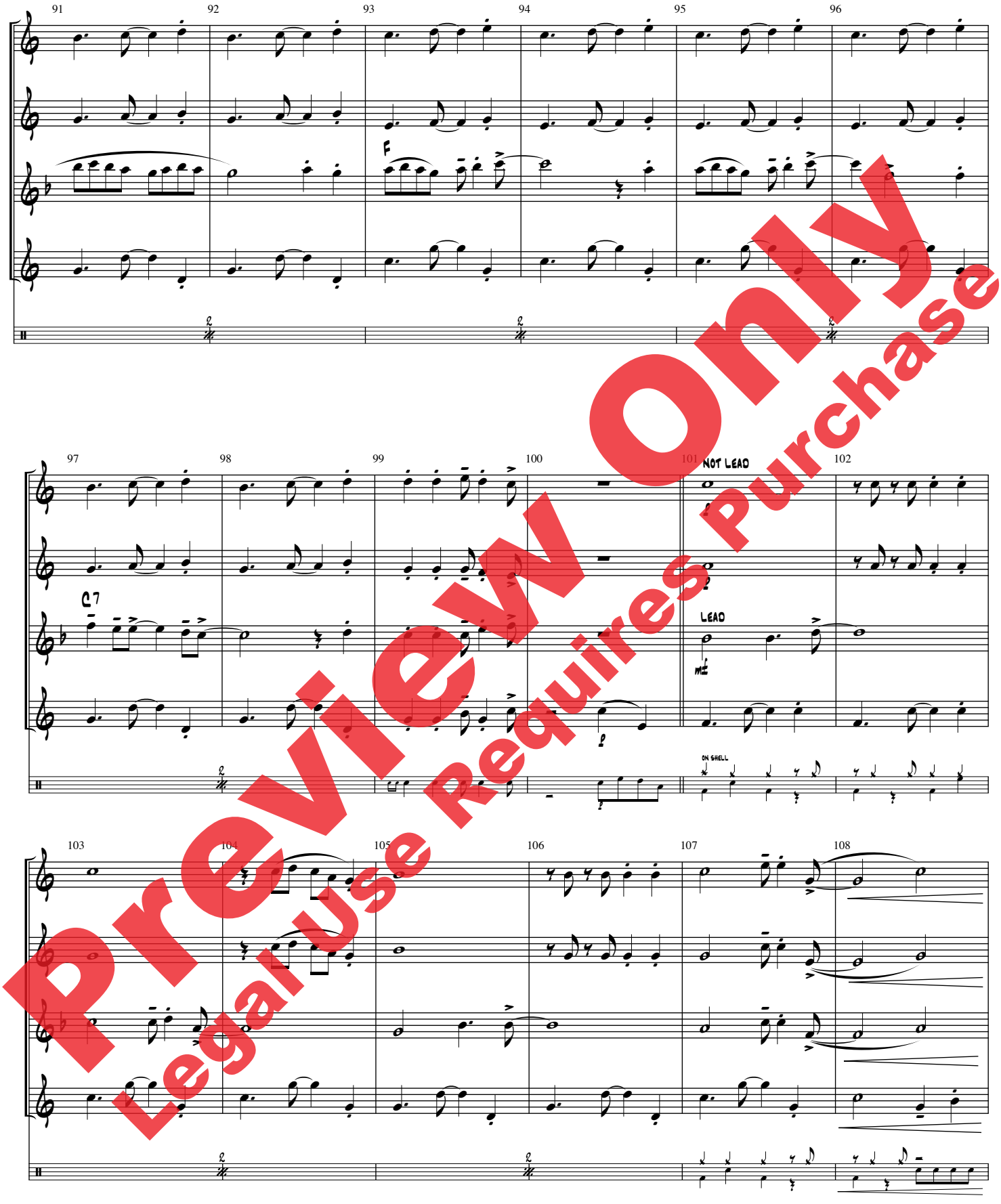

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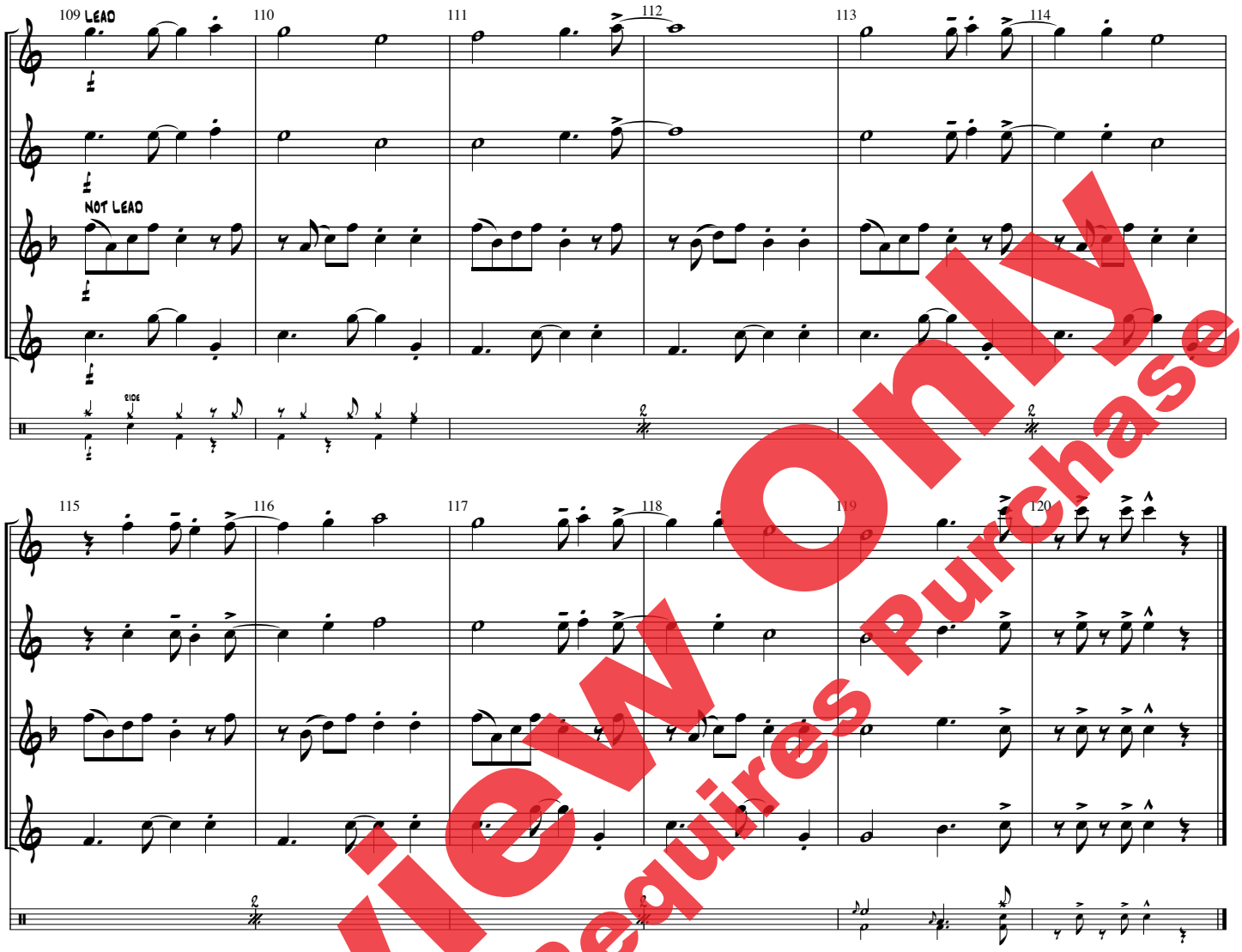

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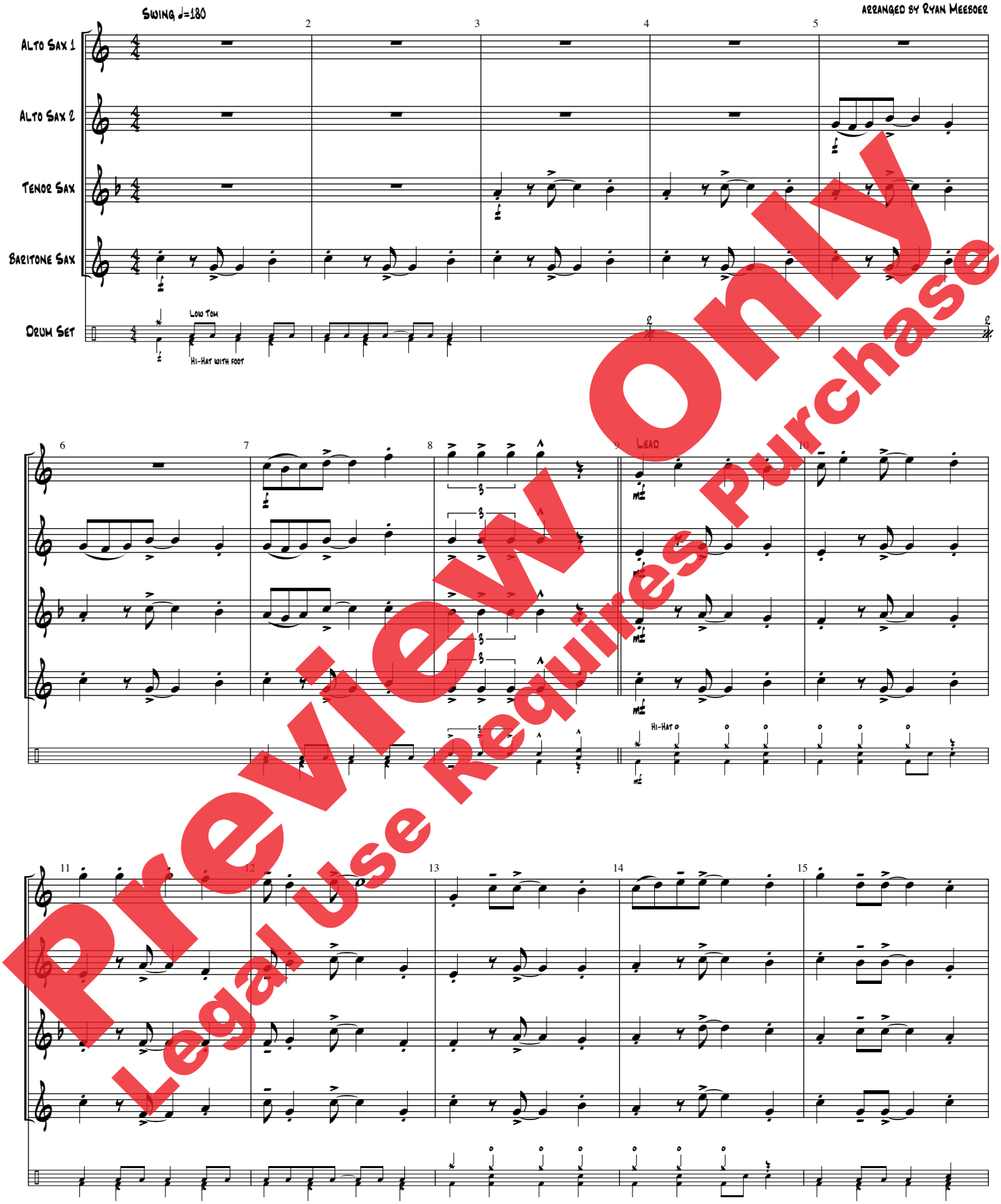
HARK! THE HERALD ANGELS SING

WILLIAM H. CUMMINGS
ARRANGED BY RYAN MEEBOER



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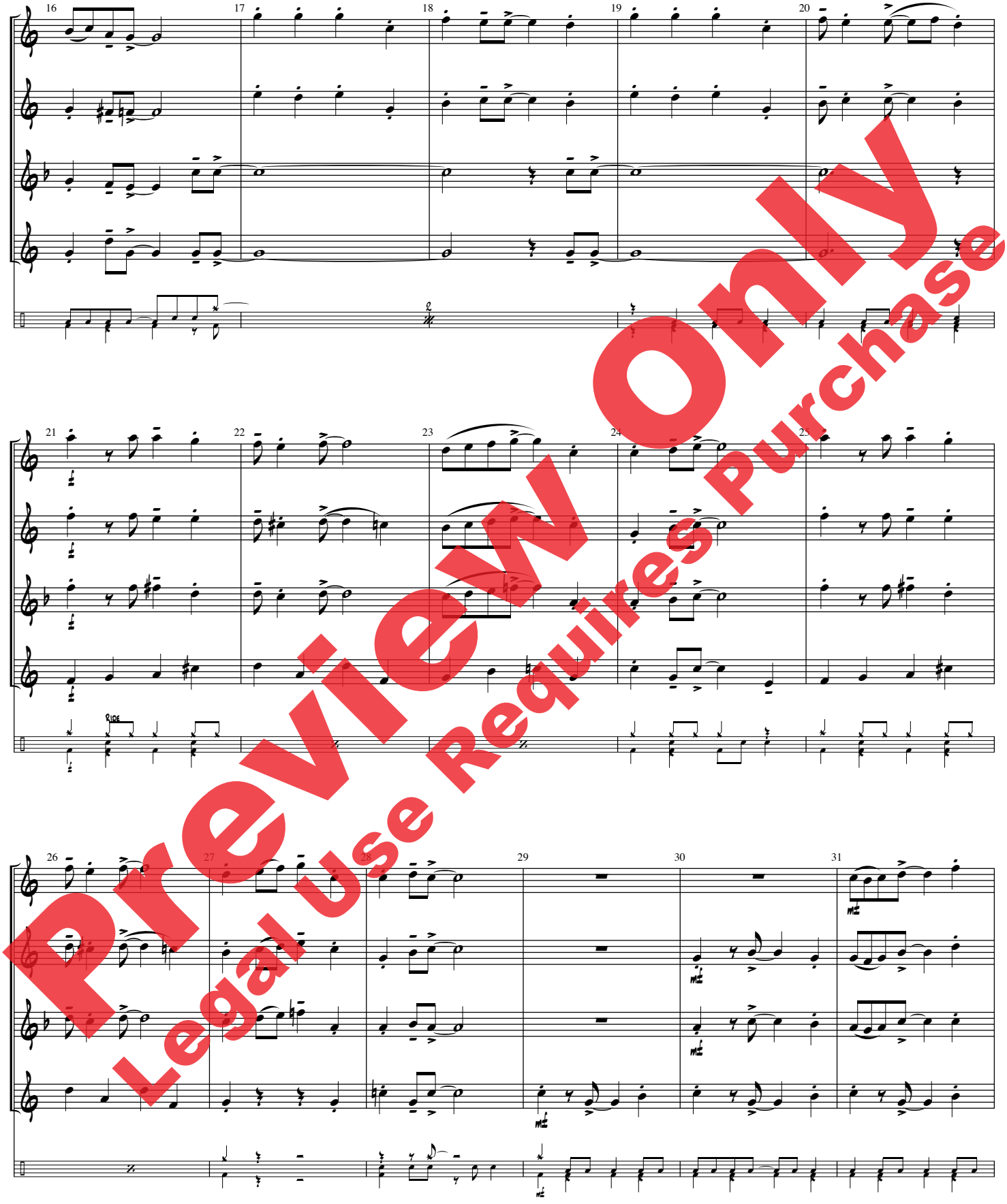

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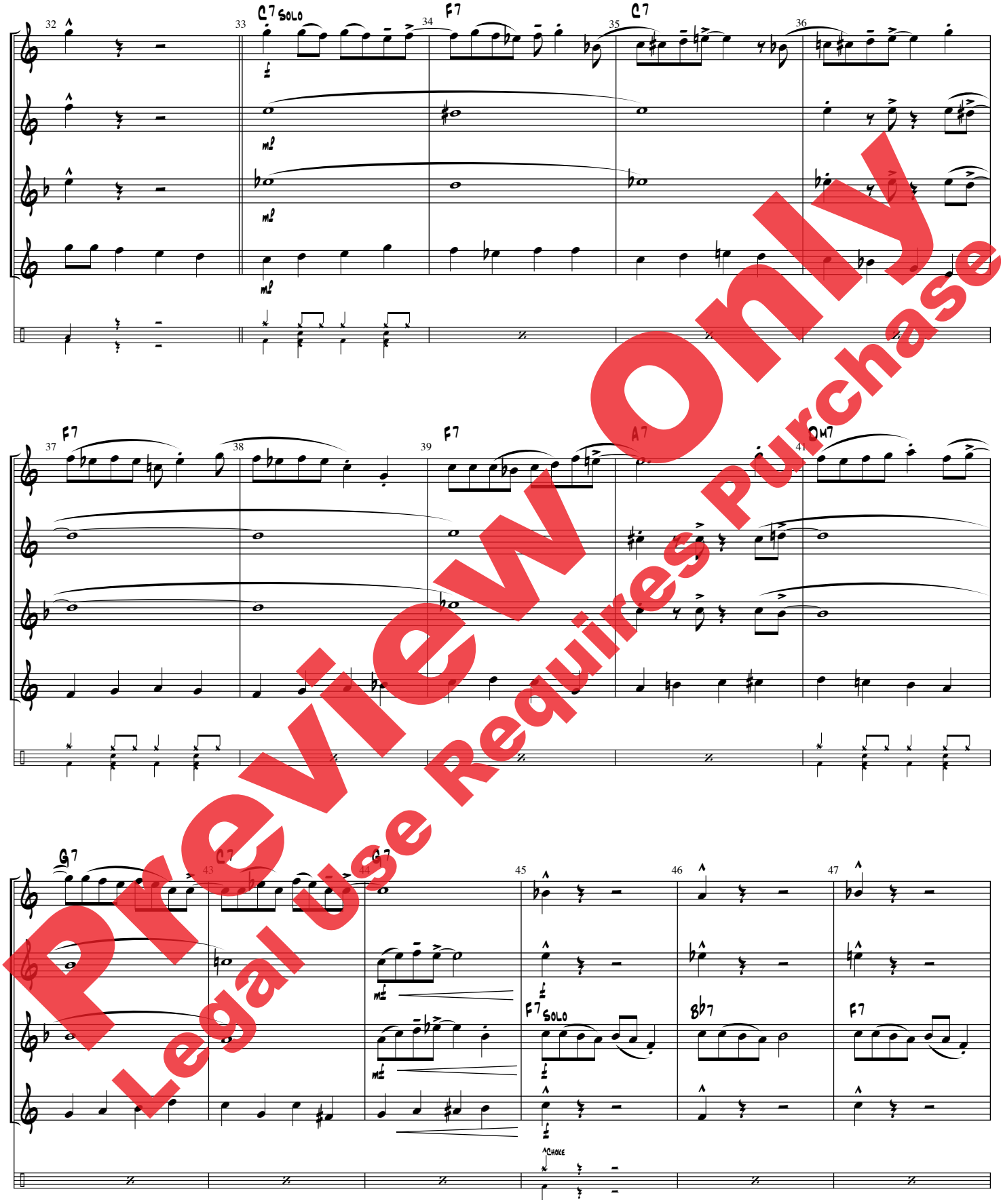

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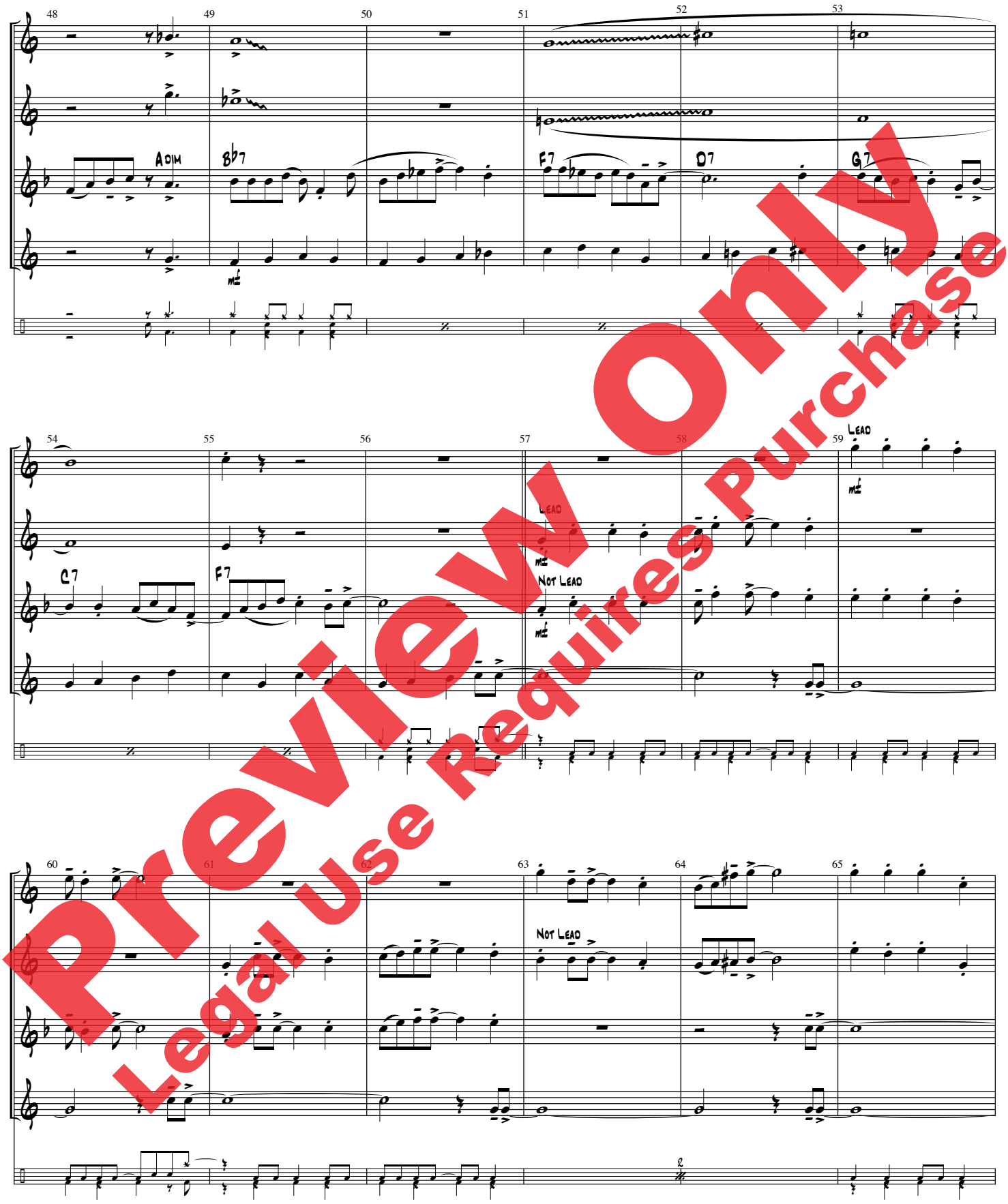

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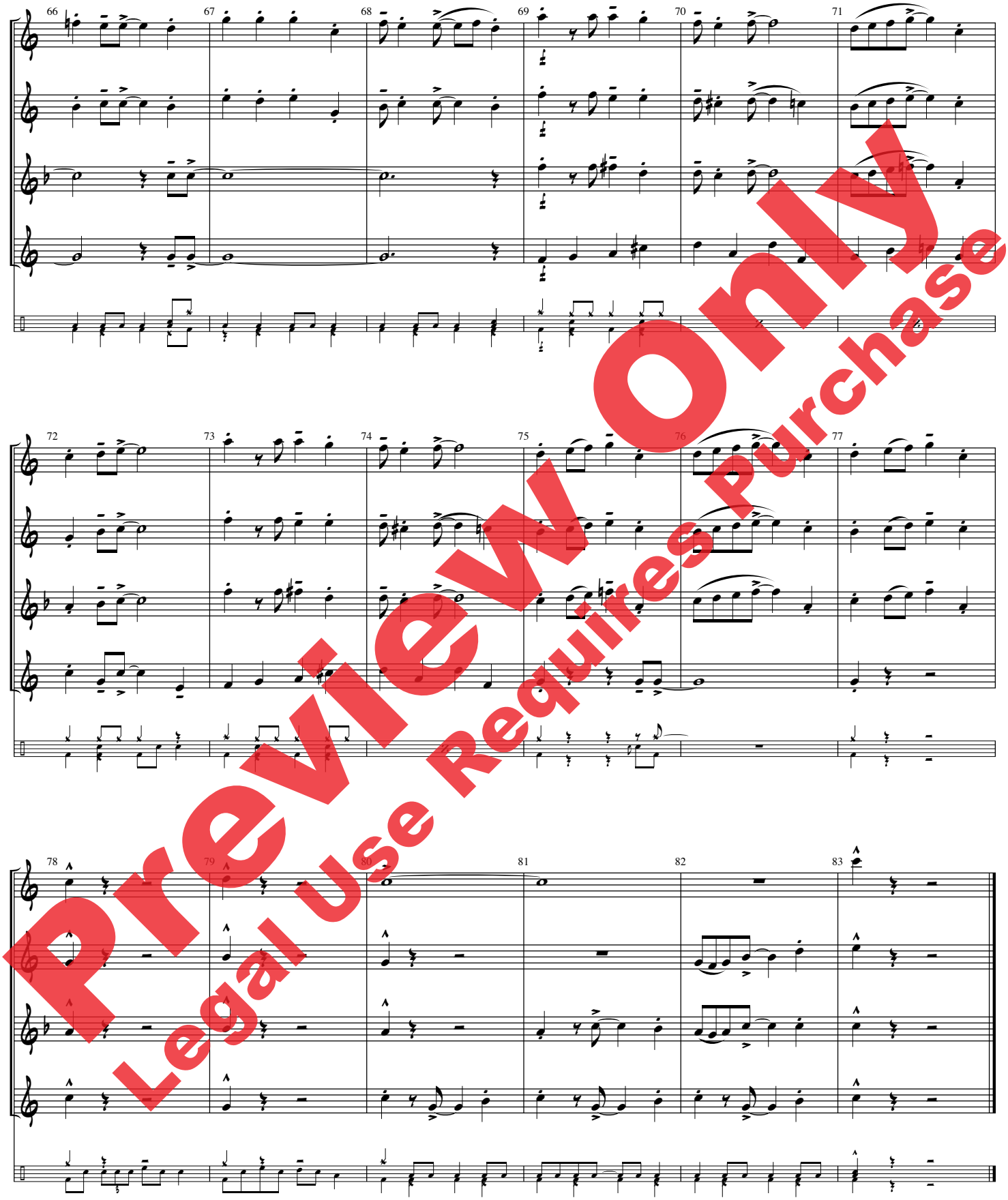

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WE THREE KINGS

JOHN H. HOPKINS, JR.
ARRANGED BY RYAN MEEBOER

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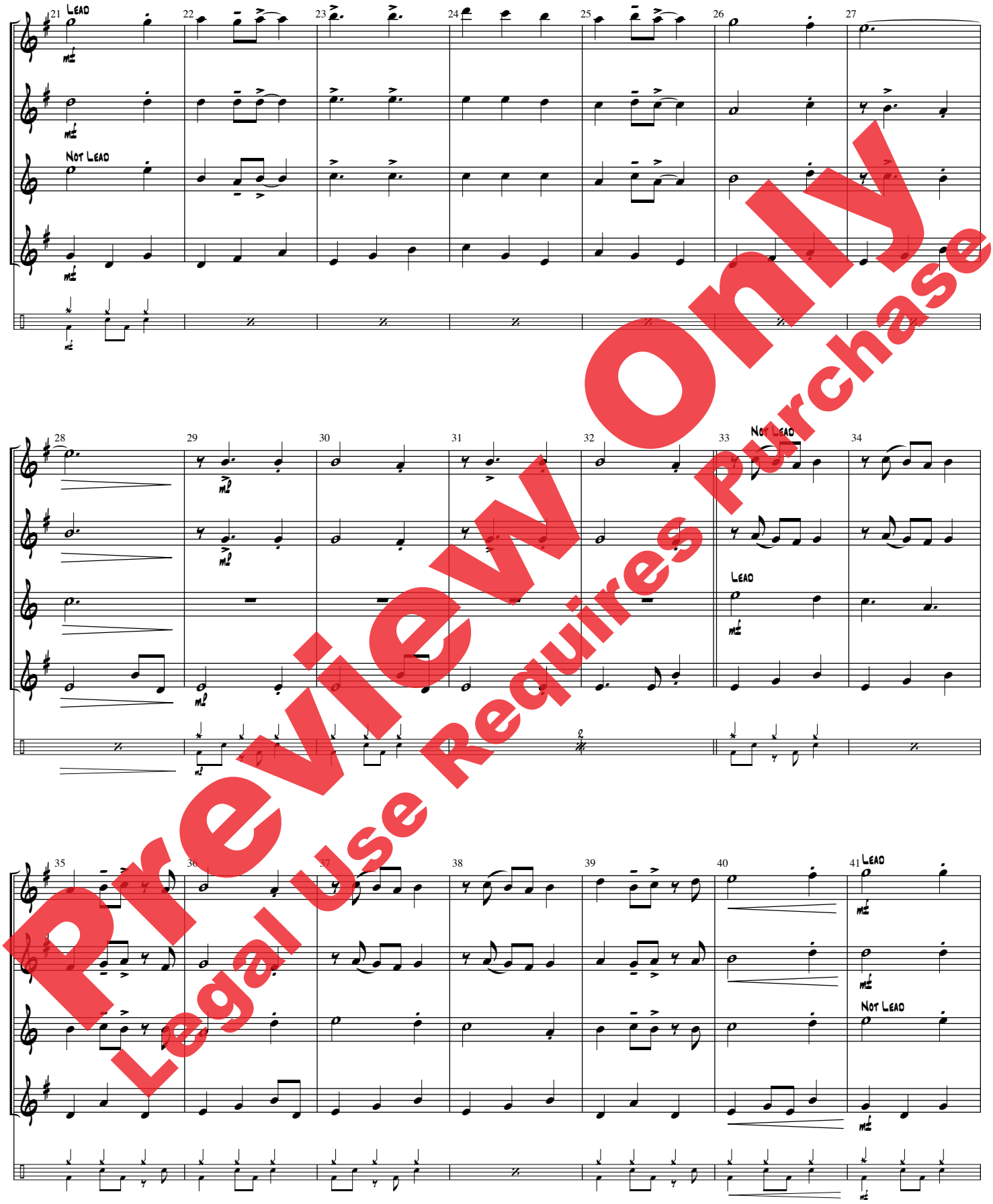

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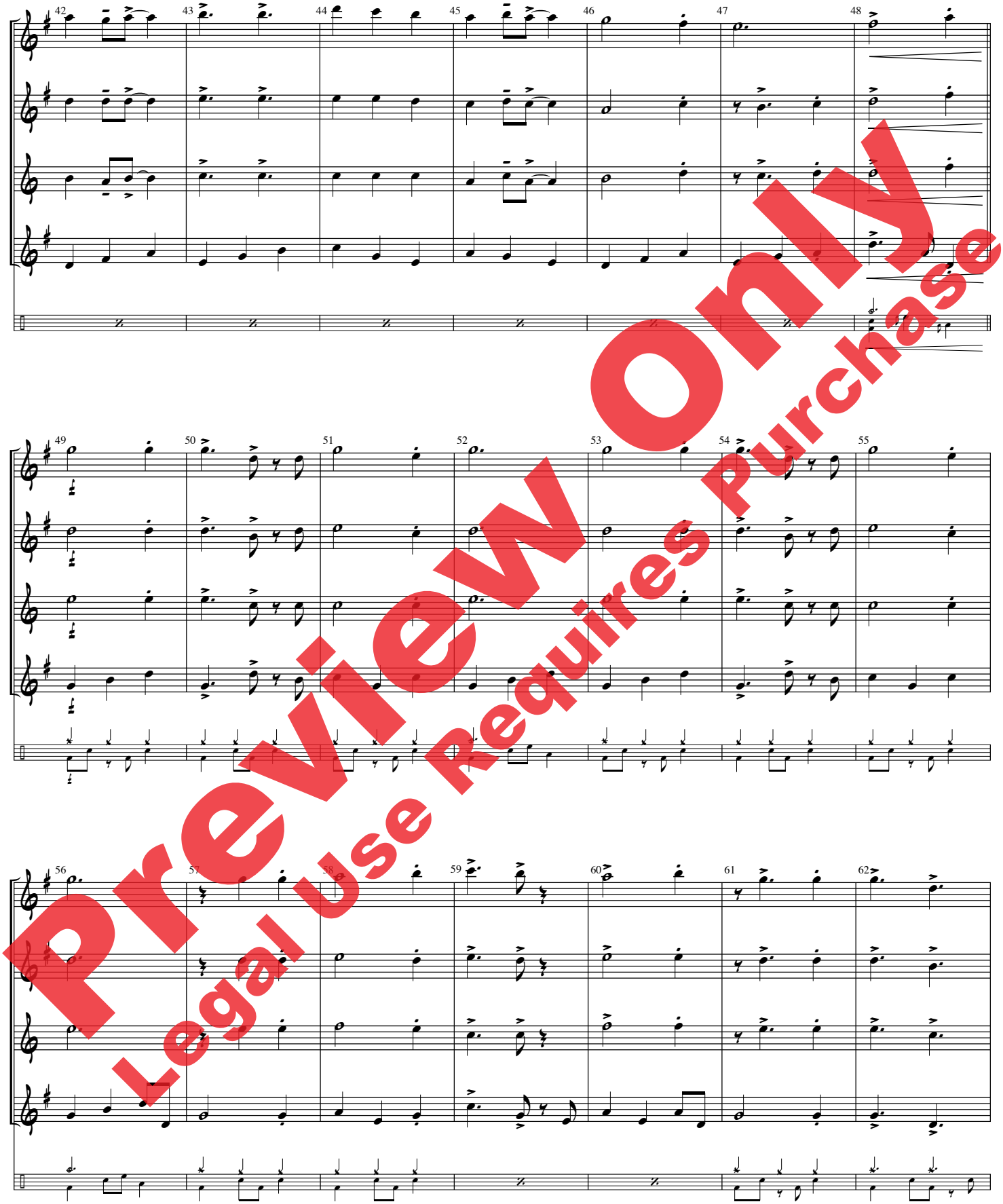

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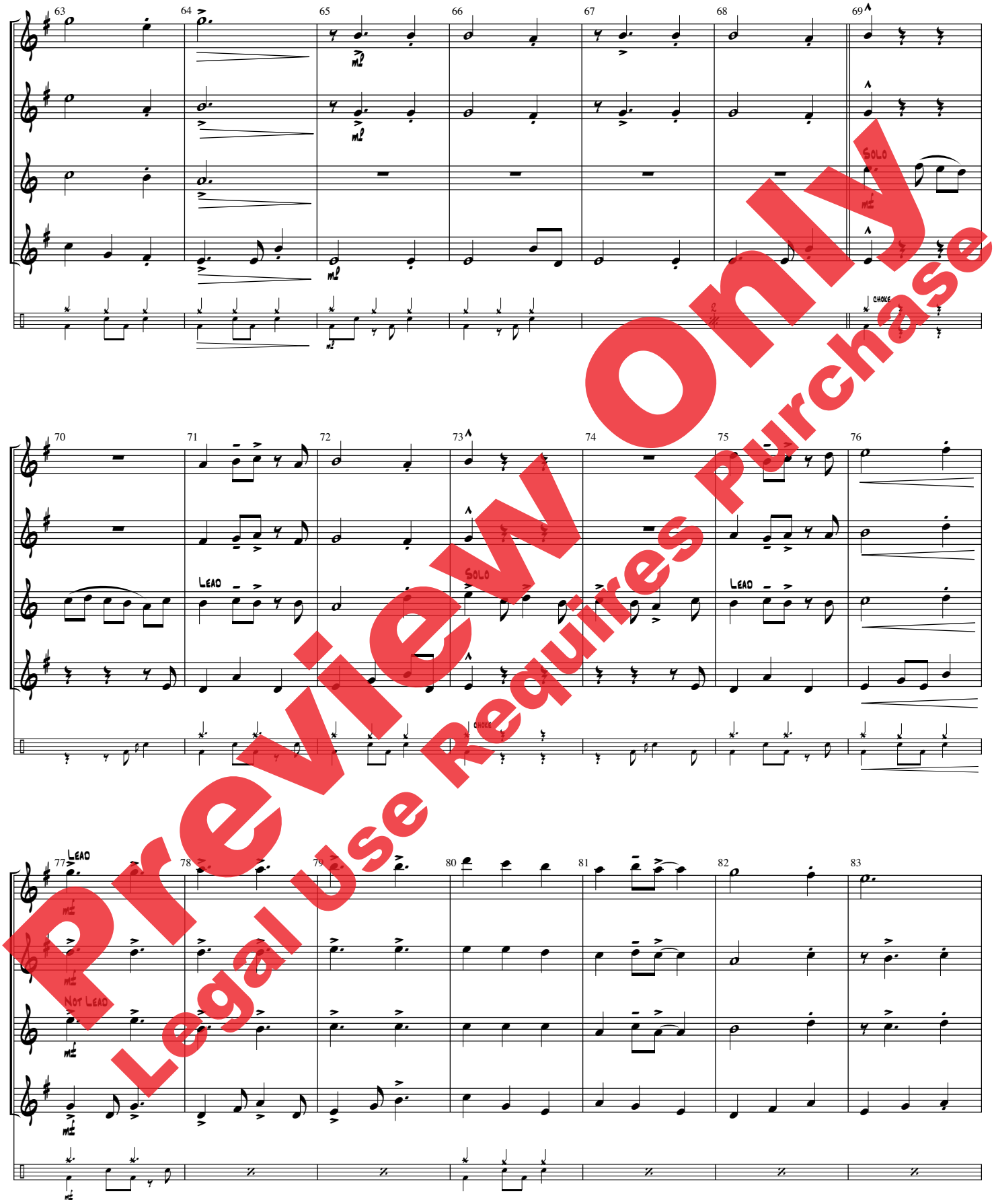

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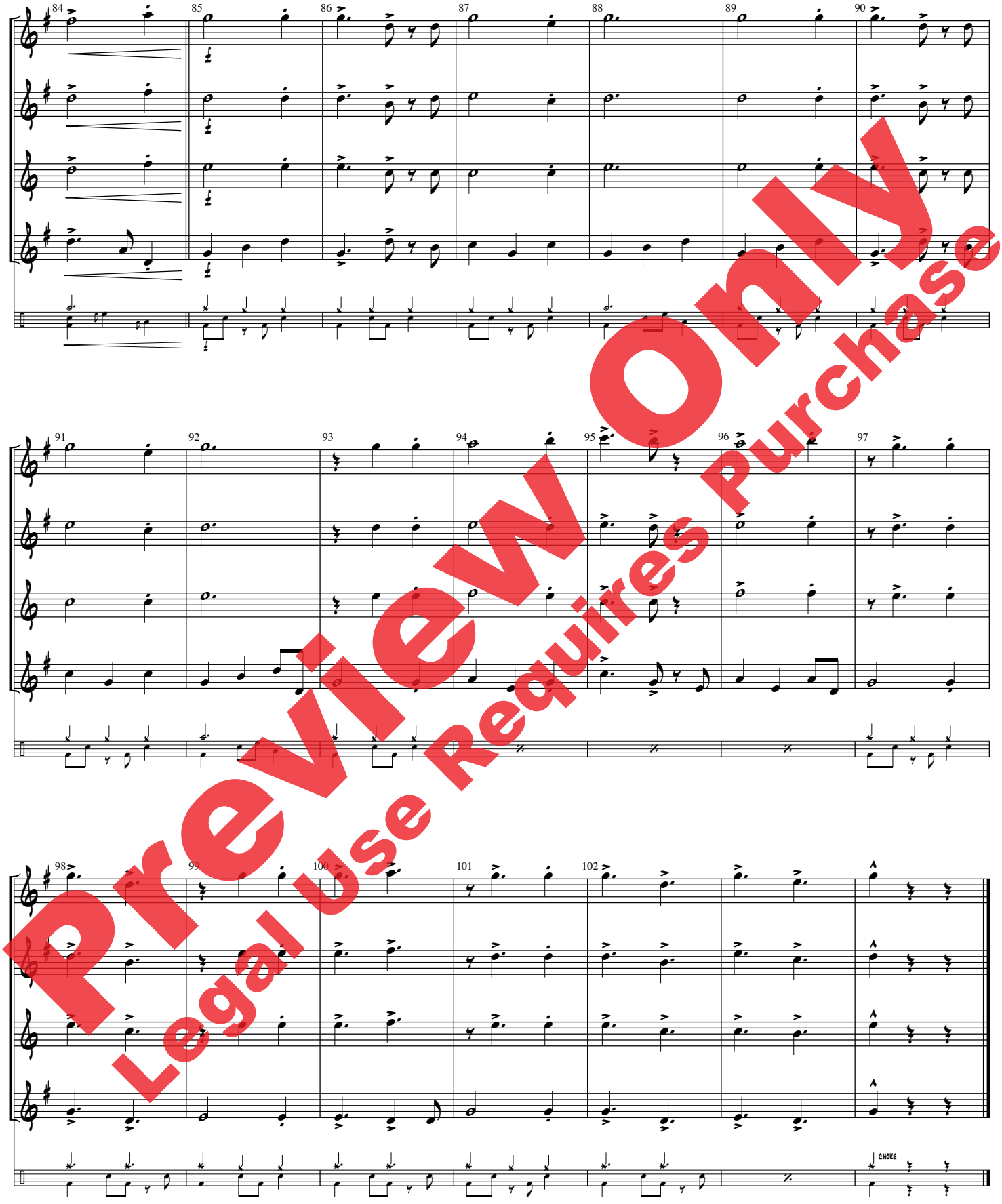

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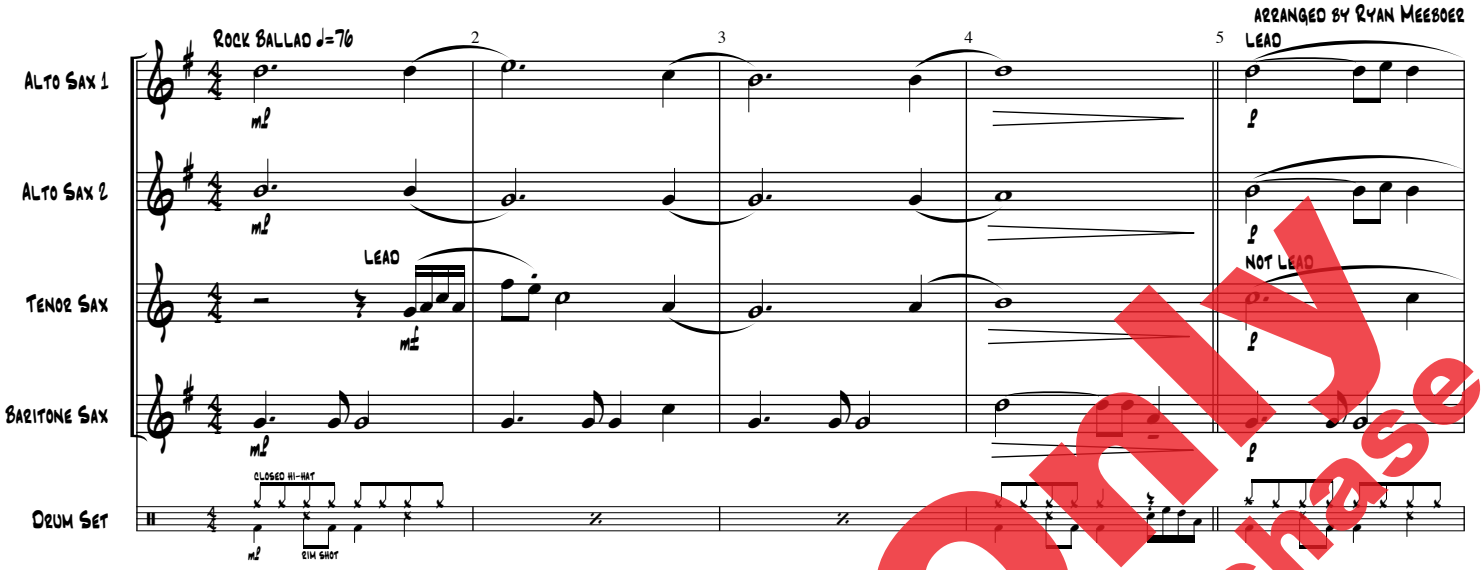
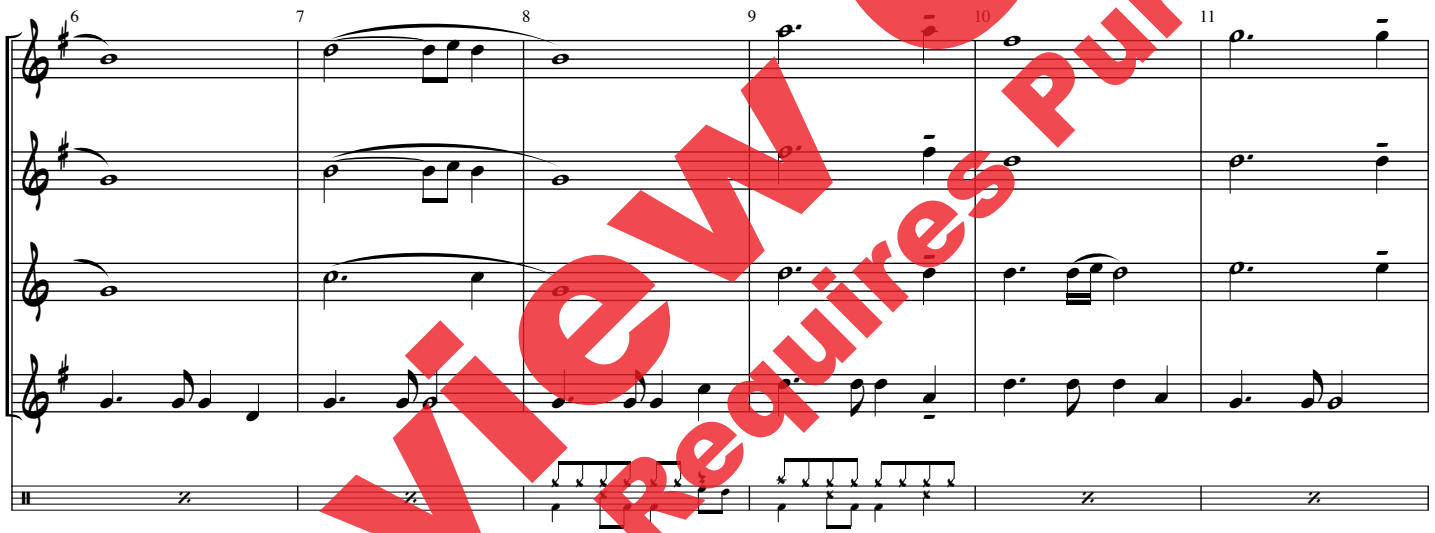
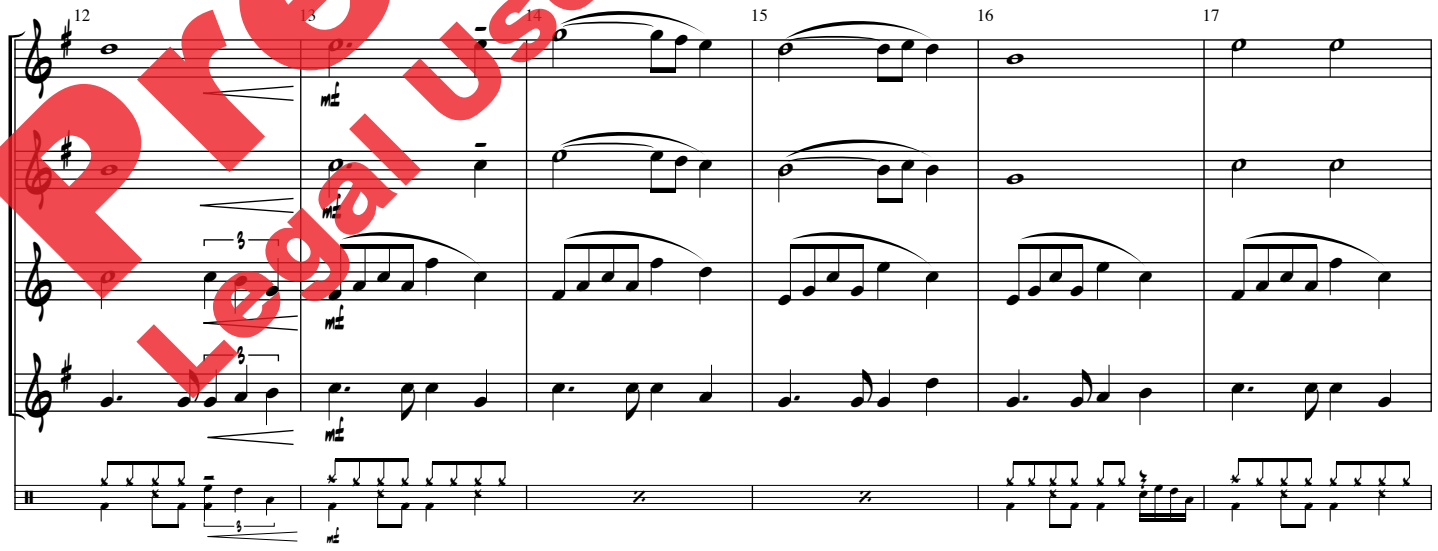
SILENT NIGHT

FRANZ GRUBER
ARRANGED BY RYAN MEEBOER







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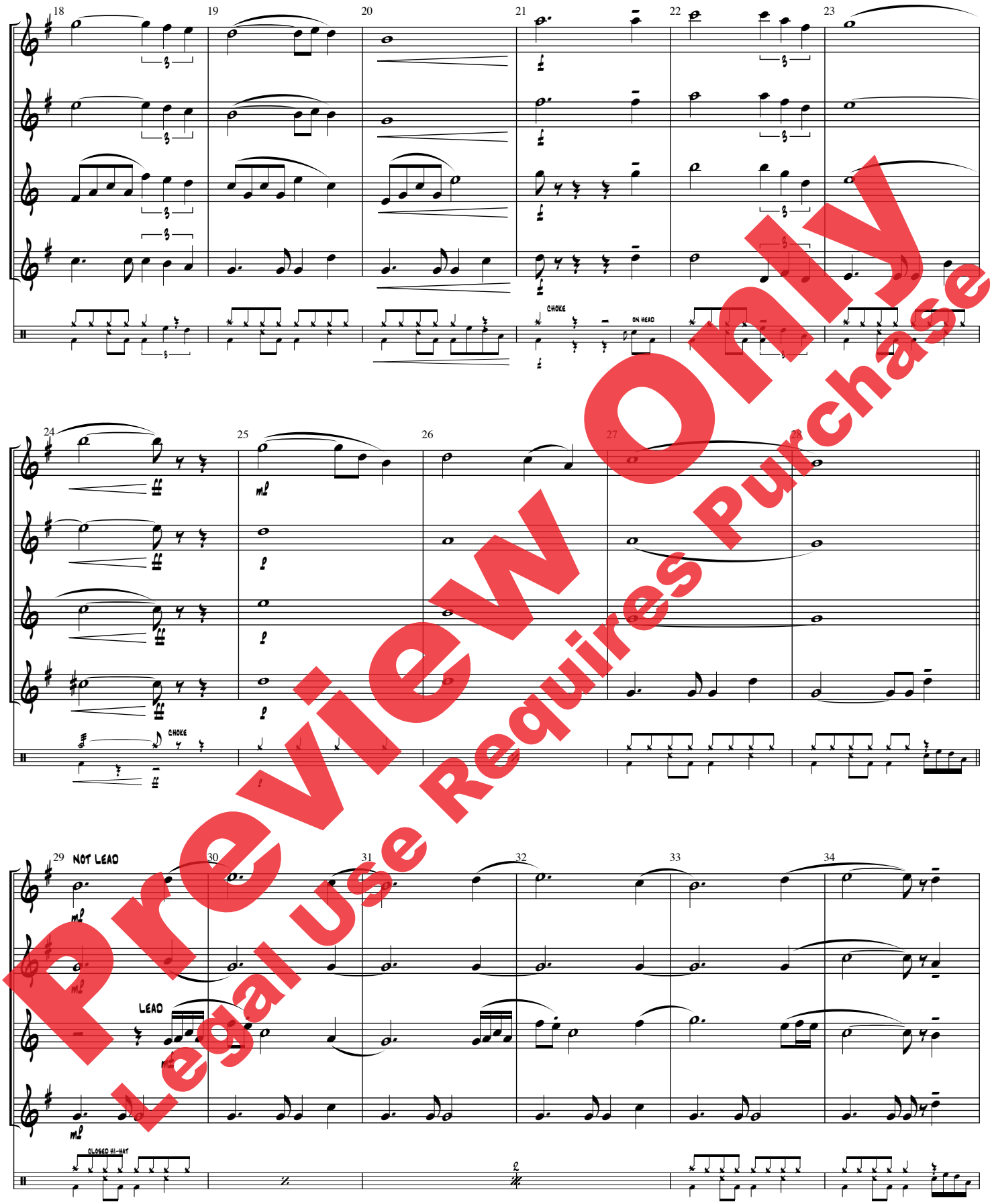

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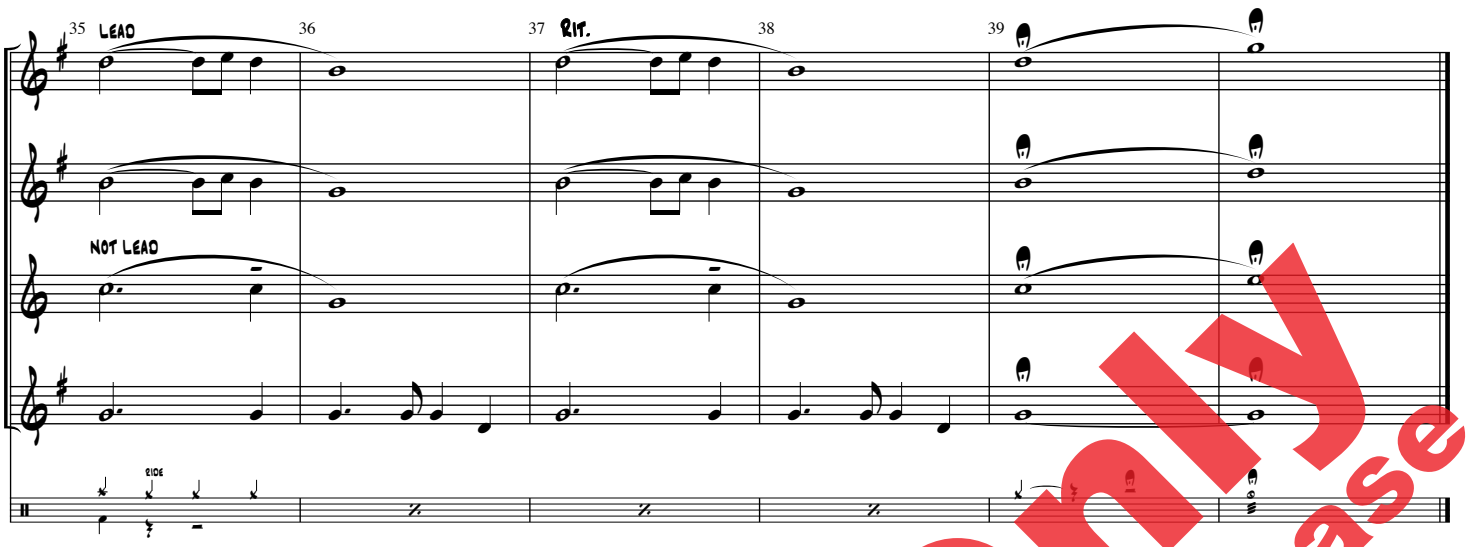

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