



Words and Music by KATHERINE DAVIS, HENRY ONORATI and HARRY SIMEONE Arranged by JOE JACKSON

INSTRUMENTATION

Conductor Ist Eb Alto Saxophone 2nd Eb Alto Saxophone Ist Bb Tenor Saxophone 2nd Bb Tenor Saxophone Eb Baritone Saxophone Ist Bb Trumpet 2nd Bb Trumpet 3rd Bb Trumpet 4th Bb Trumpet Ist Trombone 2nd Trombone 3rd Trombone 4th Trombone Guitar Chords Guitar Piano Bass Drums

Optional Alternate Parts C Flute (Optional) Tuba (Optional) Horn in F (Doubles 1st Trombone) Ist Baritone T.C. (Doubles 1st Trombone) 2nd Baritone T.C. (Doubles 2nd Trombone) 3rd Baritone T.C. (Doubles 3rd Trombone)



THE LITTLE DRUMMER BOY , no e

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NOTES TO THE CONDUCTOR

During the introduction and through measure 29, the drummer has two two-bar solo phrases; the drummer should play time with only a few ensemble kicks as written.

The initial two choruses of the head, measures 29-75, consist of the drummer trading with the ensemble. The degree of complexity of the drummer's fills should be determined by the experience of the band and the drummer's overall ability to maintain the time and execute accurate fills. To help the band during this section, the drummer may consider playing the hi-hat on beats 2 and 4 during the drum solo breaks.

In measures 29-75, the band should play very lightly. The short notes should be light and not heavy or fat. Heavy or loud ensemble playing will make the voicings less effective and overpower the drummer's brushes. Beginning at measure 76, the drummer should play straight brush time. During measures 76-78, the ensemble should play the dotted quarter notes long with a space between them. The ensemble should play under the trumpet solo in measures 83-116. The lead trumpet may tacet during the unison section in measures 112-124. Although measures 112-124 are unison for the brass and marked mf, brass players should be sensitive to the overall volume and focus on the blend. Beginning at measure 136, the rhythm section has specific written unison lines. At measure 153, the brass should come dramatically down in volume under the saxes.

The four-bar section beginning at measure 188 is an open drum solo. Cue the ensemble the last time. In the final measure of the chart, hold the brass note for a second or two and cue the saxophone figure, which should be conducted as if it were half time.

I suggest listening to the demorecording enclosed for further ideas. I hope you have fun with this chart.

—loe lackson



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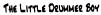




















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