



Jingle All the Way

JAMES LORD PIERPONT

Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment
- 1 Drumset

PROGRAM NOTES

First published under the title "One Horse Open Sleigh," "Jingle Bells" was written for a Thanksgiving program at a church in Savannah, Georgia where Pierpont was the organ player. The song is now associated with Christmas and the holiday season; it has become one of the best-known Christmas carols around the world and in space. On December 16, 1965, astronauts aboard Gemini 6, Wally Schirra and Tom Stafford, played a prank on Mission Control. They said they saw some kind of UFO, stating that the pilot was "wearing a red suit." They then played "Jingle Bells" on a harmonica backed by sleigh bells. Both instruments are now on display at the Smithsonian National Air and Space Museum and considered the first musical instruments played in space.

NOTES TO THE CONDUCTOR

Maintain swing style throughout the piece with proper bowing. It can be very helpful to listen to recordings. The piece is a medium swing pulse in the style of "Killer Joe," but other jazz recordings will also help. The walking bassline sets the pulse, so avoid rushing. Measure 24–27 will have a two-beat feel, but the pulse should stay the same. At measure 36, the two-beat feel comes back and a call-and-response technique is introduced, allowing for some fun dialogue between the instruments. At rehearsal number 44, the call-and-response technique continues, but this time harmonized. Rehearsal number 55 through 70 is a tutti/unison section, which provides several possibilities to showcase soloists. So, as an option, that section may be repeat as needed to customize the arrangement.

I am sure you will enjoy playing *Jingle All the Way* at your next Christmas concert and don't be surprised when you hear the audience singing along.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Jingle All the Way

CONDUCTOR SCORE

Duration - 2:45

James Lord Pierpont

Arranged by Victor López (ASCAP)

Jingle Swing (♩ = 138)

Violins
I
II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

Drumset

Vlins.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

Slowly (♩ = 88)

Jingle Swing (♩ = 138)

mf **f**

A min7 D7(b9) G Maj7 B min7 B^b13(#11) A min(11) D7(b9) G7

H.H. closed **Ride Cym.**

mf **f**

1 2 3 4

8

5 6 7 8

C7 G7 C7 G7

mp3

Score for measures 9-12, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Drumset.

Measures 9-12:

- Vlns. I & II:** Play eighth-note patterns in G major, with first fingerings indicated in measures 10 and 11.
- Vla. (Vln. III):** Enters in measure 10 with a half-note pattern.
- Cello:** Plays eighth-note patterns in G major.
- Str. Bass:** Provides a steady eighth-note bass line.
- Pno. Accomp.:** Features C7 and G7 chords in the right hand and bass lines in the left hand.
- Drumset:** Features a consistent pattern of snare and bass drum.

Score for measures 13-16, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Drumset.

Measures 13-16:

- Vlns. I & II:** Continue their eighth-note patterns.
- Vla. (Vln. III):** Continues its half-note pattern.
- Cello:** Continues its eighth-note pattern.
- Str. Bass:** Continues its eighth-note bass line.
- Pno. Accomp.:** Continues with C7 and G7 chords.
- Drumset:** Continues its pattern, including a "light fill" in measure 15.

Score for measures 17-20, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Drumset.

Measures 17-20 show a progression of chords: C7, G7, C7, G7. The Drumset part includes a pattern of eighth notes and rests.



Score for measures 21-24, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Drumset.

Measures 21-24 show a progression of chords: C7, G7, C7, C, C min/G. The Drumset part includes a pattern of eighth notes and rests, with a note marked "H.H. closed" in measure 24.



28

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

25 26 27 28

light fill -

Chords: G, E7, A9, D7, G7

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

29 30 31 32

Chords: C7, G7, C7, G7

36 %

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

33 34 35 36

Med. Tom

arco

mf

mf

C7 G7 C7 G⁶₉

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

37 38 39 40

C9 A min(11)

mf

f

mf

44

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

41 42 43 44

D7 G⁶₉

44

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

45 46 47 48

div.

f *mf*

f *mf*

C⁹ A min7 D7(♭9)

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Pno. Accomp.
 Drumset

G Maj7 B min7 B^b13(11) A min(11) D7(b9) G7 C7

49 50 51 52

pizz.

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Pno. Accomp.
 Drumset

To Coda 55

Opt. 1 2 3 4 2 -3 2

2 2 3 3 2 2 3 3 1 2 3

To Coda 55 G7 C7

light fill - -

53 54 55 56

Score for measures 57-60. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Drumset. The key signature is one sharp (F#). The Pno. Accomp. part shows chords G7 and C7. The Drumset part shows a pattern of eighth and sixteenth notes.

Measures 57, 58, 59, and 60 are indicated at the bottom of the Drumset staff.

Score for measures 61-64. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Drumset. The key signature is one sharp (F#). The Pno. Accomp. part shows chords G7 and C7. The Drumset part shows a pattern of eighth and sixteenth notes.

Measures 61, 62, 63, and 64 are indicated at the bottom of the Drumset staff.

Score for measures 65-68, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Drumset.

Measures 65-68 show the instrumental arrangement. The Vlns. I & II, Vla. (Vln. III), and Cello parts are in G major. The Str. Bass part is in G major. The Pno. Accomp. part is in G major. The Drumset part is in G major.

Measures 65-68 show the instrumental arrangement. The Vlns. I & II, Vla. (Vln. III), and Cello parts are in G major. The Str. Bass part is in G major. The Pno. Accomp. part is in G major. The Drumset part is in G major.

Score for measures 69-72, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Drumset.

Measures 69-72 show the instrumental arrangement. The Vlns. I & II, Vla. (Vln. III), and Cello parts are in G major. The Str. Bass part is in G major. The Pno. Accomp. part is in G major. The Drumset part is in G major.

Measures 69-72 show the instrumental arrangement. The Vlns. I & II, Vla. (Vln. III), and Cello parts are in G major. The Str. Bass part is in G major. The Pno. Accomp. part is in G major. The Drumset part is in G major.

D.S. % al Coda

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

light fill -

73 74

⊕ Coda

(pizz.)

⊕ Coda

G7 C7

75 76

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

arco

rit.

G7

rit. A^bmin⁹

G min⁹

Pno. Accomp.

Drumset

77 78 79 80 81