

JAZZ BAND SERIES

You Better Sleigh!

By JaRod Hall

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone
1st B♭ Tenor Saxophone	Bass Trombone
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet	

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

This jazz ensemble version of the concert band arrangement *You Better Sleigh!* was commissioned by Karlos Elizondo and the Bradley Middle School Jazz Band in San Antonio, TX.

The title, *You Better Sleigh!* is sort of a play on two terms: a “sleigh,” which is inarguably very winter-themed, and “slay,” which has evolved to encompass many definitions as contemporary slang, mostly centered on the theme of doing something extremely well. The style of the piece is funk, an entire genre of music pioneered and popularized in 1960s America by Black musicians, most notably James Brown. Funk evolved from jazz and is heavily influenced by R&B, soul, and dance music. What makes funk really dance is the bass line and percussion grooves, typically complex in nature. This genre gave rise to timeless groups such as Earth, Wind & Fire; Kool & the Gang; Sly and the Family Stone; and Jimi Hendrix to name only a few, eventually shaping the course of pop and dance music across the world.

In this chart, there are a lot of independent lines by various instruments—in other words, many, many moving parts. It may take a little time for each player or section to accurately focus and slot those brief motifs into the structure and groove of the arrangement. The introduction of various holiday melodies is essential to the success of the music, so I suggest as the themes evolve and bounce around the band, focus dynamically on the holiday melody as the dominant voice in the harmony.

Regarding articulation, the staccato is short but not clipped, the traditional accent is full value with emphasis, and the marcato, or rooftop accent, (▲) is played detached, accented, and with more weight. Phrasing is a significant aspect of this chart so make sure the legato phrases are all smooth and unified. Dynamics are of course important, so as always, stress every dynamic indication to the ensemble.

At m. 76, the solos can be played as written, embellished, or completely improvised, whatever works for you and the musicians. However, the background lines should always be sensitive to stay dynamically under the soloist.

Please enjoy!

—JaRod Hall



**JaRod
Hall**

JaRod Hall (b. 1991) is a Texas-native educator, performer, and composer.

He holds a bachelor's degree in music education from the University of North Texas where he studied conducting with Nicholas Williams and Dennis Fisher. JaRod's bands have received consistent sweepstakes awards at the Texas University Interscholastic League Concert and Sight-reading Evaluations and have been recognized at the state level. In 2018 and 2019, JaRod's bands at Griffin Middle School earned the Citation of Excellence award, honoring the top two non-varsity bands in the state of Texas.

A passionate performer, JaRod has been a part of many ensembles such as the North Texas Wind Symphony, 3 O'Clock Lab Band, Carrollton Wind

Symphony, and Metropolitan Winds. He served as drum major for the 2013 Crossmen Drum and Bugle Corps and was a member of the 2014 Disneyland All-American College Band.

As a composer, JaRod's compositions appear on the Texas Prescribed Music List, The J.W. Pepper Editors' Choice list, and the Bandworld Top 100. His piece *Through the Storm* won the 2021 Barbara Buehlman Prize for Composition, presented by the Midwest Clinic. JaRod is a nationwide marching band and WGI arranger and consultant. He resides in San Antonio, Texas with his wife Rachel.

YOU BETTER SLEIGH!

By JaRod Hall

FUNKY SWING $\text{♩} = 108$

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET
(HARMON MUTE)

2ND B♭ TRUMPET
(HARMON MUTE)

3RD B♭ TRUMPET
(HARMON MUTE)

4TH B♭ TRUMPET
(HARMON MUTE)

1ST TROMBONE
(OPT. HAT)

2ND TROMBONE
(OPT. HAT)

3RD TROMBONE
(OPT. HAT)

BASS TROMBONE
(OPT. HAT)

GUITAR

PIANO

BASS

DRUMS



CONDUCTOR

- 2 -

YOU BETTER SLEIGH!

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

9

10

11

12

13

14

15

16

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YOU BETTER SLEIGH!

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

21

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52

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33

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SOLO (MUTED)

OPEN

me

(OPEN)

me

(OPEN)

me

(OPEN)

me

(OPEN)

me

G#m1 (acc9) Dmi7/A Bb G7/B F/C Eb/D# D G7 F#

[illegible]

42

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

42 43 44 45 46 47 48 49

D7 G#m9 C15 F7 D7(b9) G#m7(b9)/A^b C7sus4 G#m7(b9)/D^b C7(#5)

- 7 -
(54)

- 7 -
(54)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

50

51

52

53

54

55

56

57

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

60

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

PNO.

BASS

DRUMS

SOLO

PUNCH IT!

END SOLO

70

71

72

65

66

67

68

69

70

71

72

- 10 -

YOU BETTER SLEIGH!

[illegible]

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

80 81 82 83 84 85 86 87

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

88

89

90

91

92

93

94

95

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92

CHORDS: D7(#9), Bm7, E7, Cm7/G, Am/E, F#o, Am7, D7, Bbm7/F, Gm/D, Eo

MARKINGS: cresc., marc.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

96 97 98 99 100 101 102 103

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Chord symbols: G7, E7, Bbm7(omit5), Am7(omit5), Eb6(b5), D7, G/B, Dsus4, G, Am/E, Cmi, Am7(b5), D7(b5), F7, D7, Abm7(omit5), Gm7(omit5), Db6(b5), C7, F/A, Csus4, F, Gm/D, Bbm, Gm7(b5), C7(b5).

Drum notation: FILL

This image shows a page of a musical score, likely for a band or orchestra. The score is written for multiple instruments and voices, including Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page.

112

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TEN.

GTR

PNO.

BASS

DRUMS

CLAP

112 113 114 115 116 117 118 119

Preview Only Requires Purchase

120

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

120 121 122 123 124 125 126 127

PLAY

CLAP

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128

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

R. CYM.

BELL

128

129

130

131

132

133

134

Preview Only

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

FL. TOM

135

136

137

138

139

140

141

Chord symbols: F7, F sus4, E^b/G, E^b maj7, E^b maj7/F, E^b maj7, E^b maj7/F, E^b5 (add 9), F7 sus4, E^b7, F7(b9)

Dynamic markings: p, cresc., m², f

142

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

142 143 144 145 146 147 148 149

SOLO

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