

Up on the Housetop — Down in New Orleans

By Benjamin Hanby (1833–1867)
Arranged by Michael Kamuf (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|---|
| 1 Conductor | 4 Trombone |
| 8 Flute | 2 Baritone |
| 2 Oboe | 2 Baritone Treble Clef |
| 2 Bassoon | 4 Tuba |
| 4 1st B \flat Clarinet | 1 Optional Electric Bass |
| 4 2nd B \flat Clarinet | 2 Mallet Percussion
(Xylophone/Bells) |
| 2 B \flat Bass Clarinet | 2 Timpani/Street Whistle
(Tune: A \flat , B \flat , E \flat) |
| 5 E \flat Alto Saxophone | 4 Percussion 1
(Drumset or Optional Snare Drum/
Hi-Hat Cymbals, Optional Bass Drum) |
| 2 B \flat Tenor Saxophone | 3 Percussion 2
(Tambourine, Crash Cymbals/Sleigh Bells) |
| 2 E \flat Baritone Saxophone | |
| 4 1st B \flat Trumpet | |
| 4 2nd B \flat Trumpet | |
| 4 F Horn | |

WORLD PARTS

Available for download from
www.alfred.com/supplemental

- Horn in E \flat
- Trombone in B \flat Bass Clef
- Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

This reworking of the famous holiday carol incorporates jazz harmonies and a New Orleans inspired Second Line feel combining to create a memorable and pedagogically rich arrangement for young band. Let the good times roll!

NOTES TO THE CONDUCTOR

This arrangement is written in a style known as a Second Line groove. To accurately capture this feel, it is highly recommended to have students listen the Alfred demonstration recording of this piece and, more importantly, listen to New Orleans master musicians to emulate this style. Wynton Marsalis' "Second Line" and Harry Connick Jr.'s "Jambalaya (On the Bayou)" are suggested.

The Percussion 1 part can be played by one player on drumset or two players: player 1 on snare drum and hi-hat cymbals; player 2 on bass drum. An optional electric bass part is provided and can add support and style to the ensemble.

The opening two measures feature the snare drum before the whole ensemble enters in measure 3. In the introduction and throughout the entire piece, articulation markings should be carefully observed and played in a consistent manner across the ensemble. At measure 11, the melody is played by solo trumpet (1st trumpet) the first time through the passage. Please note that flute, oboe, clarinets, alto saxophones, all remaining trumpets, and mallets only play this passage the second time. However, flutes, oboe, clarinets, alto saxophones, and mallets do play at measure 27 both times through the passage.

Measure 42 begins an eight-measure percussion interlude that ends with a street whistle (in the Timpani part) in measure 49. Consider having a bit of fun with the street whistle part improvising beginning in measure 42 which is also an option. This should be played loudly!! Measure 50 begins a "call and response" section in the winds and mallets. Measure 66 recaps the second half of the song now stated by the full ensemble. The ending, which begins at measure 75, should gradually build to the *fortissimo* in measure 81.

If the ensemble is having difficulty with balance and/or intonation for any chords, sustaining and tuning the chord(s) from the bottom voices up to the top voices of the ensemble should make students more aware of the chord timbre and the pitch tendencies.

I hope you and your students have fun studying and performing *Up on the Housetop—Down in New Orleans!*

Michael Hanf

Up on the Housetop—Down in New Orleans

FULL SCORE

Approx. Duration - 2:30

Swing ♩ = 160-184 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

By Benjamin Hanby (1833-1867)

Arranged by Michael Kamuf (ASCAP)

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba
(Optional Electric Bass 8^{va})

Mallet Percussion
(Xylophone/Bells)

Timpani/
Street Whistle

Percussion 1
(Drumset or
Optional Snare Drum/
Hi-Hat Cymbals,
Optional Bass Drum)

Percussion 2
(Tambourine,
Crash Cymbals/
Sleigh Bells)

The musical score is arranged in a standard orchestral format with multiple staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as Swing with a range of 160-184 beats per minute. The score includes parts for woodwinds (Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones), brass (Trumpets, Horn, Trombone, Baritone, Tuba), and percussion (Xylophone, Timpani, Snare Drum, Bass Drum, Hi-Hat Cymbals, Tambourine, Crash Cymbals). The percussion section is divided into two parts, Percussion 1 and Percussion 2. The score is marked with a large red watermark that reads 'Preview Only Requires Purchase'. The page is numbered 1 through 5 at the bottom.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

6 7 8 9 10

11

Fl. *mf* Play 2nd time only

Ob. *mf* Play 2nd time only

Bsn. *mf*

1 Cls. *mf* Play 2nd time only

2 Cls. *mf* Play 2nd time only

B. Cl. *mf* Play 2nd time only

A. Sax. *mf* Play 2nd time only

T. Sax. *mf*

Bar. Sax. *mf*

11 Tpts. *mf* 1st time Solo; 2nd time all play

2 Tpts. *mf* Play 2nd time only

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf* Play 2nd time only Xyl.

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

48186S *mf* 11 12 13 14 15

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

19

19

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

27 Play both times

Fl.

Ob.

Bsn.

Play both times

mf

1

2

Cls.

B. Cl.

Play both times

mf

Play both times

mf

A. Sax.

T. Sax.

Bar. Sax.

Play both times

mf

27

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

(B. Cl.) *mf*

Mlt. Perc.

Bells

Play both times

mf

Timp.

Perc. 1

Perc. 2

(rim shot)



Fl. *fp* *mf*

Ob. *fp* *mf*

Bsn. *fp* *mf*

1 Cls. *fp* *mf*

2 Cls. *fp* *mf*

B. Cl. *fp* *mf*

A. Sax. *fp* *mf*

T. Sax. *fp* *mf*

Bar. Sax. *fp* *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *fp* *mf*

Mlt. Perc. *fp* *mf*

Timp. *mf*

Perc. 1 (on head) *p* *mf*

Perc. 2 *p* *mf*



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba
Play
mf

Mlt. Perc.

Timp.

Perc. 1
(rim shot) (on head)

Perc. 2

2. 42

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Sleigh Bells

f

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

50

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Street Whistle

ff

p

mf

mf

mf

mf

mf

mf

The image displays a page of a musical score for a full orchestra, spanning measures 51 to 55. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallet Percussion (Mlt. Perc.), and two sets of Drums (Perc. 1 and Perc. 2). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A dynamic marking of *mf* (mezzo-forte) is present in several parts. A large, diagonal red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid across the center of the page.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(rim shot) (on head)

66

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

66

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

48186S

66 67 68 69 70

Fl. *fp* < *f* *p* *poco a poco cresc.*

Ob. *fp* < *f* *p* *poco a poco cresc.*

Bsn. *fp* < *f* *p* *poco a poco cresc.*

1 Cls. *fp* < *f* *p* *poco a poco cresc.*

2 Cls. *fp* < *f* *p* *poco a poco cresc.*

B. Cl. *fp* < *f* *p* *poco a poco cresc.*

A. Sax. *fp* < *f* *mp*

T. Sax. *fp* < *f* *mp*

Bar. Sax. *fp* < *f* *poco a poco cresc.*

1 Tpts. *fp* < *f* *p* *poco a poco cresc.*

2 Tpts. *fp* < *f* *p* *poco a poco cresc.*

Hn. *fp* < *f* *mp*

Tbn. *fp* < *f* *p* *poco a poco cresc.*

Bar. *fp* < *f* *p* *poco a poco cresc.*

Tuba *fp* < *f* *p* *poco a poco cresc.*

Mlt. Perc. *p* *poco a poco cresc.*

Timp. *p* *poco a poco cresc.*

Perc. 1 *p* *poco a poco cresc.*

Perc. 2 *p* *poco a poco cresc.*

Cr. Cyms. *p* *poco a poco cresc.*



Fl. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

1 Cls. *f* *ff*

2 Cls. *f* *ff*

B. Cl. *f* *ff*

A. Sax. *mf* *f* *ff*

T. Sax. *mf* *f* *ff*

Bar. Sax. *f* *ff*

1 Tpts. *f* *ff*

2 Tpts. *f* *ff*

Hn. *mf* *f* *ff*

Tbn. *f* *ff*

Bar. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *mf* *f* *ff*

Timp. *mf* *f* *ff*

Perc. 1 *mf* *f* *ff*

Perc. 2 *mf* *f* *ff* choke ch.

48186S *mf* 77 78 *f* 79 80 *ff* 81 82