

Rest Ye Merry Samba

TRADITIONAL

Arranged by PAUL BAKER

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone (Optional)
1st B \flat Tenor Saxophone	4th Trombone (Optional)
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone (Optional)	Guitar (Optional)
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet (Optional)	

Optional/Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
Auxiliary Percussion (Congas)

YOUNG
JAZZ
ENSEMBLE

NOTES TO THE CONDUCTOR

While this is a jazz ensemble arrangement, the opening measures of the piece should be played in the style of a concert chorale, with emphasis on a warm classical brass tone and ensemble balance so that the voicings will blend properly. The tempo is marked *rubato con moto*; therefore, a fluid movement through the passage—not too fast—but with room for expression. Upon arriving at the fermata in measure 4, the *sfz* crescendo is an important dynamic. While the ensemble is holding under the fermata, count off the new tempo, cutting off the brass on the downbeat of measure 5 as the new tempo begins.

As a rule, throughout the piece, the rhythm section should be aggressive and energetic. An optional conga part is included, and this chart offers an opportunity to get more students involved using shakers, cabasas, claves, and so on; whatever contributes to the groove—but in good taste. They should all read off the conga part. Measures 55–62 should be an explosion of percussion, for example.

The energy level is set at measure 5 and should be loud and forceful—encourage your drummer to hit those drums and make some noise! Overall ensemble balance needs to be maintained, of course. Similarly, the brass should match the rhythm section's intensity. This is best achieved in the articulations. For example, in measures 7–12, the trombones should really dig into the figures using a “daht” syllable rather than “dah” for the rooftop accents. The trumpets should follow with their entrance on the melody at measure 13. The same approach should be used throughout the piece.

Written solos have been provided for all soloists. In addition, it should be noted that rather than using the chord progression from the song, “God Rest Ye Merry, Gentlemen,” I have chosen a standard Latin montuna progression which greatly simplifies the chords for the soloists, should they choose to forego the written solos and improvise on their own (which I strongly encourage). Playing the concert F harmonic minor scale will work for the entire four measures because it includes all correct notes for the chord. Another option to consider is to play the concert F-natural minor (A-flat major) scale. Again, all the notes work well. Also, for the soloists, since this is a high-energy samba chart, using more rhythmic ideas rather than complex linear ideas is entirely appropriate.

Since the harmonies are simplified, any number of soloists can play, and there is the option to open up 63–71 and then cue the backgrounds at 71 before either going to the next soloist or proceeding onto the rest of the chart. The same would apply for 79–87.

After the solos, it's full speed ahead through the shout chorus. Special notice must be taken at measures 104 and 107. The *sf* dynamics are critically important for the trumpet solo to be heard above the ensemble. Those dynamics cannot be overdone—make the most of them.

Again, keep the brass figures sharp and crisp to the end. The drum/percussion solo can be as long or as short as you or the players are comfortable with. The solo should finish and be cut off before cueing in the ensemble for the final note.

Enjoy!

—Paul Baker



**Paul
Baker**

Currently residing in Austin, TX, Paul Baker's career as a composer, saxophonist, educator and clinician has covered a wide variety of musical genres from jazz, film, TV and R&B to Broadway. He has performed in venues from the Universal Amphitheater in Los Angeles to the Village Vanguard in New York City to jazz festivals across Europe. He has composed and arranged for films, theater, jazz bands of all sizes and levels, and computer games. Paul earned a B.M. in jazz studies from North Texas State University and an advanced studies certificate in film composition from USC. Visit Paul at www.bakersjazzandmore.com.

CONDUCTOR
36037S

REST YE MERRY SAMBA

TRADITIONAL
Arranged by PAUL BAKER

RUBATO CON MOTO $\text{♩} = 106$ **3** SAMBA $\text{♩} = 106$

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION (OPTIONAL)

1 2 3 4 5 6 7

CONGAS SIM.

F7sus G♭maj7(b9)/E

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CONDUCTOR

REST YE MERRY SAMBA

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, DRUMS, and PERC. The score includes various musical notations such as notes, rests, and dynamic markings like *f7sus* and *g7sus7(b9)/f*. A section starting at measure 13 is marked "UNISON SOLI".



CONDUCTOR

REST YE MERRY SAMBA

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, DRUMS, and PERC. The score includes musical notation, lyrics, and a large red watermark: "Preview Only Legal Use Requires Purchase".

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, DRUMS, and PERC. The score includes a large red watermark: "Legal Use Only Requires Purchase".

33

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, DRUMS, and PERC. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

33

34

35

36

37

38

39

40

CONDUCTOR

43

- 6 -

REST YE MERRY SAMBA

Musical score for CONDUCTOR, including parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, DRUMS, and PERC.

41

42

43

44

45

46

47

48



CONDUCTOR

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

PERC.

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Fill ----- BUSY GROOVE

SOLO

CONDUCTOR

REST YE MERRY SAMBA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

65

66

67

68

69

70

71

72

73

74

155

156

157

158

159

160

161

162

163

164

SOLO

SOLO

FINI (ALTO SOLO)

(ALTO SOLO)

(ALTO SOLO)

END SOLO

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, DRUMS, and PERC. The score includes various musical notations such as notes, rests, and dynamic markings.

Chord markings for ALTO 1: E^{mi}7(b9), A7(#9), Dmi, E^{mi}7(b9), A7(#9), Dmi.

Chord markings for GTR.: G^{mi}7(b9), C7(#9), Fmi, G^{mi}7(b9), C7(#9), Fmi.

Measure numbers: 66, 67, 68, 69, 70, 71, 72.

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CONDUCTOR

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, DRUMS, and PERC. The score includes various musical notations such as notes, rests, and dynamic markings.

Chord markings: E^b7(b9), A7(♯9), Dmi, E^b7(b9), A7(♯9).

Chord markings: G^b7(b9), C7(♯9), Fmi, G^b7(b9), C7(♯9), Fmi (TEN. SOLO).

Performance markings: (TEN. SOLO), SOLO.

Musical score for vocal and woodwind instruments. Includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, and Trumpet 4. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2) have lyrics: "mi mi mi mi".

Musical score for guitar, piano, bass, drums, and percussion. Includes parts for Tenor 1, Tenor 2, Tenor 3, Tenor 4, Guitar, Piano, Bass, Drums, and Percussion. The guitar part includes chord diagrams: Gmi7(b9), C7(#9), and Fmi.



Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, DRUMS, and PERC. The score includes various musical notations such as notes, rests, and dynamic markings.

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CONDUCTOR

REST YE MERRY SAMBA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PERC.

CONDUCTOR

REST YE MERRY SAMBA

Musical score for CONDUCTOR, featuring various instruments and vocal parts. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Trp. 1, Trp. 2 (with SOLO and ENO SOLO markings), Trp. 3, Trp. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., PNO., Bass, Drums, and Perc. The score is written in a key signature of two flats and a common time signature. A large red watermark "Preview Only" is overlaid diagonally across the page.

CONDUCTOR

REST YE MERRY SAMBA

ON CUE

Musical score for CONDUCTOR, including parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, DRUMS, and PERC.

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