

Notes

HISTORY -----

“You’re A Mean One, Mr. Grinch” is one of the most memorable songs from the 1966 children’s film by Ted Geisel (Dr. Seuss) and Chuck Jones, “How the Grinch Stole Christmas.” The lyrics were written by Dr. Seuss himself and the music was written by Albert Hague and Eugene Poddany. Although Boris Karloff played the speaking voice of the Grinch throughout the movie, it was Thurl Ravenscroft (perhaps better known as the voice for “Tony the Tiger” in TV commercials and his speaking and singing voice in numerous Disneyland attractions) who lent the Grinch his singing voice for this selection. His deep bass voice inspired a solo of another nature, the seldom-featured low voices of the Wind Ensemble. This arrangement is a transcription of the original 1966 recording, re-orchestrated as a “light” concerto for any low instrument, not just a “Great Big Electrowhocardioflook” (the most obnoxious of all of the noise-makers down in Whoville). The piece was premiered by Jay Easton on the Contrabass Saxophone in December 2001 under the baton of Harold Warman and the San Diego State University Wind Symphony.

CUES -----

This arrangement is written to include the standard instrumentation of a Wind Ensemble in addition to string bass and harp. Unfortunately, many ensembles do not have the luxury of having all of the instruments in their ensemble. For this reason, the parts include extensive cueing. The orchestration allows for a much smaller ensemble to cover the essential parts. In order to cover possible soloists’ important passages, the solo parts of the Bass Clarinet, Baritone Sax, Bass Trombone, Euphonium, and Tuba have been cued elsewhere in the ensemble. Additionally, harp and string bass parts have been cued in important areas. The cues are not written in all parts. In most cases, they are only in one or two other parts. A safe explanation to the players before performance and rehearsals might be to “play the cue if that instrument is not present.” The exception to this is the cueing of section solis. In the case of horns, saxophones, and clarinets, solis and important accompaniment figures have been cued in other sections in their entirety. These sections are written above the staves in the score in boxes, and are left to the conductor’s discretion as to when to use them.

MUSICAL CONSIDERATIONS -----

The original recording was more than likely in 4/4 with instructions to the performers to swing the eighth notes. Because of the varying level of performers and ensembles that may play this arrangement, it has been put in 6/8.

In general, ♩ rhythms at the end of phrases should be articulated in a long-short jazz style (doo-dot)

Enharmonic spellings in the score are exactly as they appear in the parts.

Octave displacement by the soloist is not only acceptable, but should be encouraged for this arrangement. The lower, the better! The cadenza at the end may be improvised, but shouldn’t be too long. The ensemble all have the soloist’s pick-up notes out of the cadenza cued in their parts.

Divisi Parts (2 instruments per staff) are written for Flutes 1-2, Oboes 1-2, Clarinets 2-3, Horns 1-2, Horns 3-4, Trumpets 2-3, Trombones 1-2, and Percussion 1-3. All other parts are one instrument per staff.

About versions numbers: Periodically, the publisher will proofread all parts for cosmetic errors or the composer will re-orchestrate a passage and release an updated version of the music. A “version number” is printed in the lower left of the score and all parts. To see if your version is up to date, please visit www.wardbaxter.com.

A note from W. Clifton Baxter:

It has been a great joy putting together this arrangement of “Grinch.” I hope that both you and your audience sincerely enjoy it!

