

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and Music by HUGH MARTIN and RALPH BLANE

Arranged by CARRIE LANE GRUSELLE

INSTRUMENTATION

- 1 Conductor Score
- 8 Violin 1
- 8 Violin 2
- 5 Violin 3 (Viola T.C.)
- 5 Viola
- 5 Violoncello
- 5 Double Bass
- 1 Piano (opt.)



Please note: Our band and orchestra music is collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.



THE ARRANGER

Carrie Lane Gruselle coaches chamber music for young musicians at the Lawrence Community Music School in Appleton, Wisconsin. She is a past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project, a teacher training program for college students. She is co-author of the method series *Measures of Success® for Strings* as well as *Superior Strings in Sixteen Weeks*. Her arrangements and compositions are studied and performed regularly worldwide.

Carrie is retired from teaching strings for the Appleton Area School District. She previously taught with Northeast Wisconsin Talent Education, a Suzuki

emphasis school in Green Bay. Her performing experience includes the Green Bay Symphony and the Fox Valley Symphony.

She holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

ABOUT THE MUSIC

This Christmas classic remains a favorite despite its unusual context. Written for the 1944 film *Meet Me in St. Louis* and sung by Judy Garland, it was a song of encouragement to her distressed sister. Its lyrics were updated twice to move from melancholy toward inspirational.

Despite more cheerful lyrics, we still feel the sentiment and nostalgia that the unaltered music conveys so viscerally. As we should expect!

PERFORMANCE NOTES

Because of the many harmonies altered with chromatics, good intonation must be a priority. Some suggested fingerings and courtesy accidentals are included.

Half notes and whole notes provide opportunity for vibrato development.

I suggest a harmonic for cello/bass in measure 4 because of the diminuendo, to keep left hand relaxed, and to prepare for shifting.

In the transition from measure 20 to 21, violin 1 uses a hand position which may be new to some: whole steps between all fingers from F natural to B natural. Isolating this ahead of time will reduce intonation issues later.

Be aware that the compositional continuity comes from the vertical harmonies. Therefore, individual instrument parts may not make sense “horizontally” and out of context as they practice on their own or in sections. Your best progress may happen in the large group.

—Carrie Lane Gruselle

DURATION: 2:45

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Andante (♩ = 76) **rit.**

Violin 1 *mp*

Violin 2 *mp*

Viola (Violin 3) *mp* L1 L2

Violoncello *mp*

Double Bass *mp* III I

Piano *mp*

5 **A tempo**

Vln. 1 *p*

Vln. 2 *p*

Vla. *mp*

Vcl. *p*

D.B. *p*

Pno. *p*

5 6 7 8 9

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Scan to
interact



13

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

10 11 12 13 14

mf

mf

mf

mf

mf

mf

pizz.

pizz.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

15 16 17 18 19

arco

arco

21

20 21 22 23

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

25

24 25 26 27

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

32

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

28 29 30 31 32 33

mf

mf

mf

mf

mf

mf

III I

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Pno.

34 35 36 37 38

ff

ff

f

ff

ff

ff

H3

40

pizz. arco

Vln. 1 *mp* *p* *mf* *mp*

Vln. 2 *mp* *p* *mf* *mp*

Vla. *mp* *mf* *mp*

Vcl. *mp* *p* *mf* *mp*

D.B. *mp* *p* *mf* *mp*

Pno. *mp* *mf* *mp*

39 40 41 42 43 44

poco rit.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp*

D.B. *pp*

Pno. *pp*

45 46 47 48 49 50