

Have Yourself A Merry Little Christmas

The song “Have Yourself A Merry Little Christmas” was written in 1944 for the movie “Meet Me In St. Louis” with Judy Garland. The song is attributed to Hugh Martin and Ralph Blane although Blane only encouraged Martin to write the song, and had nothing to do with its composition. There are multiple versions of the song. Martin also wrote a version with completely different lyrics, based on his religious conversion later in life (“Have Yourself A Blessed Little Christmas.”) Hugh Martin is 95 years old and still going strong! In fact, there is a new film coming out in 2009 called “Broadway: Beyond the Golden Age” which includes Mr. Martin.

This report is divided into the following sections:

Lyrics

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Lyrics:

ORIGINAL VERSION

Have yourself a merry little Christmas
It may be your last
Next year we may all be living in the past
Have yourself a merry little Christmas
Pop that champagne cork
Next year we may all be living in New York
No good times like the olden days
Happy golden days of yore
Faithful friends who were dear to us
Will be near to us no more
But at least we all will be together
If the Lord allows
From now on, we'll have to muddle through somehow
So have yourself a merry little Christmas now

JUDY GARLAND VERSION

Have yourself a merry little Christmas
Let your heart be light
Next year all our troubles will be out of sight
Have yourself a merry little Christmas
Make the yuletide gay
Next year all our troubles will be miles away
Once again as in olden days
Happy golden days of yore
Faithful friends who were dear to us
Will be near to us once more
Someday soon we all will be together
If the fates allow
Until then, we'll have to muddle through somehow
So have yourself a merry little Christmas now

FRANK SINATRA VERSION

Have yourself a merry little Christmas
Let your heart be light
From now on, our troubles will be out of sight
Have yourself a merry little Christmas
Make the yuletide gay
From now on, our troubles will be miles away
Here we are as in olden days
Happy golden days of yore
Faithful friends who are dear to us
Gather near to us once more
Through the years we all will be together
If the fates allow
Hang a shining star upon the highest bough
And have yourself a merry little Christmas now

I. Have Yourself a Merry Little Christmas

"Have Yourself a Merry Little Christmas" is a [Christmas song](#) introduced by [Judy Garland](#) in the 1944 MGM musical [Meet Me In St. Louis](#). [Frank Sinatra](#) later recorded a version with modified lyrics, which has become more common than the original. The song was credited to [Hugh Martin](#) and [Ralph Blane](#), although during a [December 21, 2006](#) NPR interview, Martin said that Blane had encouraged him to write the song but had not had anything more to do with writing it. In 2007, [ASCAP](#) ranked "Have Yourself a Merry Little Christmas" the third most performed Christmas song of the past five years.^[1]

The song first appeared in a scene in *Meet Me in St. Louis*, in which a family is distraught by the father's plans to move to New York City for a job promotion, leaving behind their beloved home in [St. Louis, Missouri](#) just before the long-anticipated [Louisiana Purchase Exposition](#) begins. In a scene set on [Christmas Eve](#), Judy Garland's character, Esther, sings the song to cheer up her despondent five-year-old sister, Tootie, played by [Margaret O'Brien](#).^[2]

When presented with the original draft, Garland, her co-star [Tom Drake](#) and director [Vincente Minnelli](#) criticized the song as depressing, with lines such as "Have yourself a merry little Christmas / It may be your last / Next year we may all be living in the past" and "Faithful friends who were dear to us / Will be near to us no more".^[3] Though he initially resisted, songwriter Hugh Martin made several changes to make the song more upbeat. For example, the lines "It may be your last / Next year we may all be living in the past" became "Let your heart be light / Next year all our troubles will be out of sight".^[3] Garland's version of the song, which was also released as a single by Decca Records, became popular among United States troops serving in [World War II](#); her performance at the Hollywood Canteen brought many soldiers to tears.^[4]

In 1957, [Frank Sinatra](#) asked Martin to revise the line "Until then we'll have to muddle through somehow". He told Martin, "The name of my album is [A Jolly Christmas](#). Do you think you could jolly up that line for me?"^[3] Martin's new line, "Hang a shining star upon the highest bough," has since become more widely recognized and sung than the original. Martin made several other alterations, changing the song's focus to a celebration of present happiness, rather than anticipation of a better future. Although the 1957 rewrite is the most familiar to listeners today, some artists, such as [James Taylor](#), have issued more recent recordings with the original lyrics of the Judy Garland version.^[3] [Quiet Company](#) recorded the song most recently for the 2007 release of *Peace on Earth: A Holiday Album*. The album was made available for download directly from the web. All proceeds from sales went to [Toys for Tots](#) charity.

In 2001 the 86-year-old composer Hugh Martin, occasionally active as a pianist with religious ministries since the 1980s, wrote an entirely new set of lyrics to the song with [John Fricke](#), "Have Yourself a Blessed Little Christmas", a sacred version of the secular Christmas standard. The song was recorded by gospel female vocalist [Del Delker](#) with Martin accompanying her on piano.^[5]

There are two Christmas anthems locked in a struggle for the nation's soul. One, the perennial leader, is the Nat King Cole-popularized "The Christmas Song (Chestnuts Roasting on an Open Fire)," a glowing portrait of America in heavenly, secular peace. And then we have the challenger: "Have Yourself a Merry Little Christmas," which this year leaped to No. 2 on ASCAP's annual list of the most performed holiday songs. "Chestnuts" has plenty going for it: embers, tots, reindeer, an assurance of everything in its right place, and that 1-to-92 target demographic. But it can't hold a candle to the depth and richness of "Merry Little Christmas," which wins our hearts by celebrating a quality that's even more intrinsic to the season: emotional ambivalence.

"Have Yourself a Merry Little Christmas' manages to be happy and sad at the same time, hopeful but full of melancholy, as all the best Christmas songs are," says Bette Midler, who sings it on her new CD, *Cool Yule*. And the song's fascinatingly tangled history has left it with several very different sets of lyrics, from the near-suicidal to the downright ebullient. There's even a recent "sacred" rewrite, "Have Yourself a Blessed Little Christmas." Which one you prefer may be the truest Rorschach test of your yuletide temperament.

Hugh Martin, the song's 92-year-old writer, is calling from a California studio where he's working on demos for a new musical. He's curious to know who's done "Merry Little Christmas" well this year. Though the latest interpreters include Sarah McLachlan, James Taylor, and Aimee Mann, he's most excited to learn that his song has finally merited a hair-metal cover. "Twisted Sisters, is that the group's name? Ha ha ha. That's a hoot!"

In 1943, Martin and Ralph Blane were an already successful songwriting team hired to pen the songs for the movie musical *Meet Me in St. Louis*, which would pair Judy Garland with her future husband, director Vincente Minnelli. Though Martin and Blane shared credit for the tune, Martin was actually the sole writer of "Merry Little Christmas," and a stubborn one. For the now-famous scene in which Garland and her little sister, a 7-year-old Margaret O'Brien, are despondent over the prospect of moving away from their cherished home, he wrote an initial set of lyrics that were almost comically depressing. Among the never-recorded couplets — which he now describes as "hysterically lugubrious" — were lines like: "Have yourself a merry little Christmas/It may be your last.... Faithful friends who were dear to us/Will be near to us no more."

"I often wondered what would it have been like if those lyrics had been sung in the movie," laughs O'Brien, now 69. "But about a week before we were to shoot the scene where Judy sings it to me, she looked at the lyrics and said, 'Don't you think these are awfully dark? I'm going to go to Hugh Martin and see if he can lighten it up a little.'"

As Martin tells it, he initially balked at changing the words. "They said, 'It's so dreadfully sad.' I said, 'I thought the girls were supposed to be sad in that scene.' They said, 'Well, not *that* sad.' And Judy was saying, 'If I sing that to that sweet little Margaret O'Brien, they'll think I'm a monster!' And she was quite right, but it took me a long time to get over my pride. Finally, Tom Drake [the young male lead], who was a friend, convinced me. He said, 'You stupid son of a b---! You're gonna foul up your life if you don't write another verse of that song!'"

Martin finally gave in, coming up with a new, somewhat less downbeat lyric. As sung in the movie, "Merry Little Christmas" is a buck-up ballad that imagines the possibility of a bright future but finally admits, in the song's most powerful line, that "until then, we'll have to muddle through somehow."

Liza Minnelli (Vincente Minnelli and Judy Garland's daughter) remembers her father's stories about telling Martin, "'Nooo, this won't do. Look, the movie is about hope and dreams, and there's gotta be some hope in the song.' My feeling is that Christmastime is about your past, and there comes a time when it does become sentimental, just because you start remembering, and

people will always miss somebody at Christmas. But to indulge in that and just say 'Everything was better then' — forget it! You've always gotta have hope."

Meet Me in St. Louis proved to be a huge hit, but there was only a modest market for Christmas pop at the time, and "The Trolley Song" became the breakout tune, scoring a Best Song Oscar nomination. Still, "Merry Little Christmas" is one of Garland's most mesmerizing screen moments, and one of her most maternal. "Out of all my mom's movies," says Garland's daughter Lorna Luft, "that's the hardest scene for me to watch." Notes Linda Ronstadt, "There's so much inherent trouperism in [Garland's] version. Because one can imagine the topsy-turvy of *her* life and how many times she probably had to demonstrate the eternal cheeriness and gleefulness of Christmas."

Even so, "Merry Little Christmas" seemed destined to languish as a beloved show tune that couldn't quite make it to "standard." Then, in 1957, Frank Sinatra — who'd already cut a lovely version with the movie's bittersweet lyrics in 1947 — came to Martin with a request for yet another pick-me-up. "He called to ask if I would rewrite the 'muddle through somehow' line," says the songwriter. "He said, 'The name of my album is *A Jolly Christmas*. Do you think you could jolly up that line for me?'" Not about to give the Chairman any lip, Martin made several cheerier alterations, shifting the happiness into the present tense and changing that "muddle through" line to "Hang a shining star upon the highest bough."

The peppier Sinatra version turned the song into a Christmas perennial; it has since been recorded thousands of times. "It's been a little confusing," says Martin, "because half the people sing one line and half sing the other." It's probably more off-balance than that. Sample a good portion of the 500-plus recordings that are up on iTunes, and most use the Sinatra lyrics. Even Garland herself eventually did. "But I still kind of like 'muddle through somehow,' myself," Martin admits. "It's just so kind of...down-to-earth."

Of course, the "happy" lyrics can still pack an emotional wallop. "I'm surprised that our version is very popular at all," says Chrissie Hynde of the Pretenders, whose recording for the 1989 *A Very Special Christmas* charity album continues to get substantial airplay every year. "I was in a particularly melancholy mood, so I don't think ours is a cheerful version. Singing it upset me; I was on the verge of tears. I was thinking about relationships, and how things had changed, and the people that I couldn't see and couldn't be with. But maybe that [sadness] is what most people feel at Christmas, and maybe that's why people relate to it."

Recently, more and more singers have been opting for the darker words. James Taylor, for one, was inspired to go back to the song's bittersweet roots after 9/11. He recorded "Merry Little Christmas" in fall 2001 and released it to radio soon after (it's included on his new *James Taylor at Christmas* album). "It's as though people were suddenly experiencing everything on a deeper level for a while," says the singer, who was intrigued to learn that the song was penned during WWII. Though Martin has said he wasn't consciously writing about wartime separations, Taylor "would be very surprised if he wasn't somehow influenced by the mood of missing people over the holidays and hoping like hell that they would be home next Christmas, if not this one." In times of strife, "we 'muddle through,' as the lyric says. As the *best* lyric says."

Not everyone feels that way, though. "Muddle through' is what we *do*," agrees Ronstadt, "but I love the bravado of 'hanging the shining star,' because it gets past the layers of anxiety to find that little beacon of hope and bravery." In her recording, she neatly solves the problem by singing both versions of the key line. And that manic-depressive compromise between the muddled and the magisterial might just capture Christmas best of all.

Hugh Martin: "Ralph Blane and I were partners, song writing partners, and we were assigned to write the songs for, "Meet me in St. Louis", which was one of Judy's biggest successes, and the reason I wrote the song, was simply that there was a Christmas scene in the script. I read the script. I saw that the scene needed a song, and I started noodling on the piano and looking for a melody that might, might fill the bill, and I had been playing this tune all day, and couldn't make it finish. I got in the middle of it, I got stuck, and so I just dropped it, and put it aside. But fortunately the next day my partner Ralph said, "Hey Hugh, yesterday you were playing kind of a madrigal like little tune, and I really liked it. What happened with it? I said well, I couldn't make it work, it just evaded me, and so I put it aside and kind of threw it away. He said, "You what?" And I said, "well I did," and he said "well, get it from wherever it is and finish it because I have a big feeling about it," so indeed I did find it in my notebook.

I'm glad I did, but the battle was still not over, because the lyric I wrote for it was ridiculous. It really wasn't a good lyric at all. It was very pessimistic. I was sad. And so we auditioned the song for Judy and the producer and the director, and they laughed. They laughed--my sad old song, and here they were laughing at it, and I felt so hurt, and I.... the line that they laughed at the most. "Have yourself a merry little Christmas, it may be your last. Next year we may all be living in the past!" And they screamed, and I was so hurt.

And they said, well, we love the melody Hugh, how about writing a nice, lovely happy Christmas lyric for it, and I was so stupid and young and arrogant and I said, No! Won't do it! You take it or leave it. And they left it, but Tom Drake, who was the leading man of the movie, took me aside one day and he said, "You know, you're being very ridiculous, and he said you've got a really great song there potentially. Won't you please think about doing a proper lyric for it?" And I suddenly realized that he was right and I went home and wrote the one that's in the movie, which is still a little wistful and sad.

It was basically upbeat, but it was still sad enough that I got a phone call from Frank Sinatra a few months later, saying, Hey, I like your Christmas song, Hugh, but I'm doing an album called "A Jolly Christmas." Do you think you could jolly it up for me a bit? And I said, well, of course. You don't say No to Frank Sinatra. So I went for a walk, and when I came back I had the line about "Hang a shining star upon the highest bow," which Frank loved and recorded. You know, almost everybody's recorded it, you know. I'm going to brag a little bit. I'm writing a book of memoirs and I wanted to mention how many recordings had been of my song, so I wrote to my publisher and he sent me a printout and guess how many were on there--separate recordings--500. I nearly dropped dead. I was so thrilled and so grateful because obviously the Lord wanted me to have that. It was just a marvelous gift."

II. Hugh Martin's Religious Conversion

Perhaps his best-known tune, which is still considered a seasonal classic, is "Have Yourself a Merry Little Christmas." He worked with stars such as Gene Kelly, Andy Williams, Lucille Ball, Ethel Merman, Mickey Rooney and many others who defined Hollywood in the 1930s and 1940s. He was in the heart of it all -- success, fame and fortune. But he wasn't happy. And one day, he said, he "hit rock bottom."

"It was a turning point in my life. Things were going great. I thought I was pretty successful and I thought I was pretty good too. I really had an inflated idea of my virtue," Martin told ANN in a telephone interview. But then, he added, "God had to bring it to my attention that I was not all I thought I was. I had a nervous breakdown. A full-blown nervous breakdown. I was diagnosed as being mentally unsound. That was 1960."

Martin wandered into the hospital chapel one day, "having nothing else to do," and was "suddenly overwhelmed with what a wretch I was. ... I threw myself on my face and begged the Lord to heal me. I said, 'I don't even know if you exist, but if you do I'll give myself to you for the rest of my life' ... to make a long story short, he did heal me and I did give myself to him."

It was 14 years later, in another hospital, that he met a Seventh-day Adventist gentleman, who shared the hospital room, marking the beginning of his life today. Martin describes the show business world as "wonderful in a way but very temporal, very superficial." He says they lived to glorify themselves. "Everybody was out to look as good as he could and impress people as much as he could. It was a very self-centered existence." Now, he says, "It's a totally different world. A wonderful world, and so much better than the other one," he says.

It was Martin's dream to accompany Del Delker, a lady with a huge singing voice, he reminisces. "It was me running after Del, not the other way around," Martin laughs in a sing-song voice that somehow sounds like an old movie. He heard her on the Voice of Prophecy, a worldwide radio ministry of the Adventist Church, and "fell in love with Del's voice."

What he did next he describes as "a very amazing thing. I packed my bags and went to Newbury Park [California] and just decided I was going to become Del's accompanist."

But when she first met him, Delker says, "We were all set. We had a broadcasting group; I had an accompanist. At the time he first went there to Newbury Park I was already settled into another program. But there were changes made and all of a sudden I found myself needing an accompanist."

Martin adds, "Miracles do happen. I did end up playing the piano for her. ...My dream came true." And it did for several years. They traveled together for four years, bringing their music to thousands. "It was God's timing, wasn't it?" Delker comments. Martin doesn't miss a beat: "It sure was." "What amazed me was the change in his life even as I was watching," says Delker, who affectionately calls him Hughy. "I asked him to tell [his story] in front of audiences."

But, "I was very shy and didn't think I could do it." "Well, you can talk a leg off of me," Delker told him. So he did. The two shared their stories with thousands across the country, and at 91, he still loves to talk about it. "He's 91 going on 14," says Delker, who speaks with Martin as often as twice a week. Martin responds, "I'm in love with life and that keeps you young." He's since helped to turn "Have Yourself a Merry Little Christmas" into "Have Yourself a Blessed Little Christmas," with Christian lyrics sung by Delker. "I just wish everyone could hear this version," she says.

Does Martin still correspond with his old Hollywood pals, and does he share what he's found? "Yes I do. I do whenever I can." But, he says, "I try to do it without being sanctimonious. But I do slip it in whenever I can." He admits that "most of them are dead. I don't know why I'm so lucky to still be here. All of the lovely stars that I worked with at MGM are gone." He signs off from his home in Encinitas, California: "It was my pleasure, always to talk to Del, and also to talk about Jesus. There's nothing I'd rather do."

III. Have Yourself a Blessed Little Christmas

Hugh Martin: "John Fricke was a great friend of Judy Garland, and he did the Judy Garland biography with me on A&E, that a lot of our listeners might have seen, which I was on. And John wrote me a letter just really to amuse me, not to suggest anything. He said, "I sang your song in Church the other day, because my mother insisted I sing, and I couldn't think of anything else to sing, so I sang "Have Yourself a Merry Little Christmas" and he said afterwards, "I got to thinking that song is so pretty it should have sacred words, Christian words, and he said "I've written some, and here they are, and they may just make you laugh, or you may just throw them in the wastebasket, but I wanted you to see them."

Well I read them and I thought they were really good, and I wrote back that I'd like to work on it with him, may we collaborate on it. So John and I, wrote the version that now goes out with the song, when anyone buys "Have Yourself a Merry Little Christmas," they get "Have Yourself a Blessed Little Christmas" free, with it, you know since it's all on the same sheet music."

HAVE YOURSELF A BLESSED LITTLE CHRISTMAS (Hugh Martin / Ralph Blane / John Fricke)

Christmas future is far away
Christmas past is past
Christmas present is here to stay
Bringing joy that will last

Have yourself a blessed little Christmas
Christ the King is born
Let your voices ring upon this happy morn

Have yourself a blessed little Christmas
Serenade the earth
Tell the world we celebrate the Savior's birth

Let us gather to sing to Him
And to bring to Him our praise
Son of God
And a friend of all
To the end of all our days

Let us all proclaim the joyous tidings
Voices raised on high
Send the carols soaring up into the sky
This very merry blessed Christmas lullaby

Son of God
And a friend of all
To the end of all our days

Sing hosanna's hymns and hallelujahs
As to Him we bow
Make the music mighty as the heavens allow

And have yourself a blessed little Christmas
Have yourself a merry little Christmas
Have yourself a blessed little Christmas night

IV. Hugh Martin

Hugh Martin, born on [August 11, 1914](#), in [Birmingham, Alabama](#), is an American theatre and film composer, arranger, performer, [vocal coach](#), and playwright. He is best known for his score for the classic 1944 [MGM](#) musical [Meet Me In St. Louis](#), in which [Judy Garland](#) sang three Martin songs, "[The Boy Next Door](#)," [The Trolley Song](#), and [Have Yourself a Merry Little Christmas](#). The last of these has become a [Christmas](#) season standard in the United States and around the English-speaking world and is widely considered one of the ten or so classic Christmas songs of all-time. Martin became a close friend of Garland and was her accompanist at many of her concert performances in the 1950s including her legendary stint at the [Palace](#).

Martin wrote the music, and in some cases the lyrics, for five [Broadway](#) musicals: [Best Foot Forward](#) (1941); [Look Ma, I'm Dancin'!](#) (1948); [Make a Wish](#) (1951); [High Spirits](#) (1964) (music and lyrics, with [Timothy Gray](#)); and [Meet Me In St. Louis](#) (1989), a stage version of the film with an expanded score by Martin and [Ralph Blane](#).

Martin's first Broadway credit was as an arranger for the 1937-1938 musical [Hooray for What!](#). He was a vocal or choral arranger for such later Broadway musicals as [The Boys From Syracuse](#) (1938-39), [Too Many Girls](#) (1939-40), [DuBarry Was a Lady](#) (1939-40), [Cabin in the Sky](#) (1940-41), and [Gentlemen Prefer Blondes](#) (1949-51), [Top Banana](#) (1951-52), and [Loreli](#) (1974). He was also one of the vocal arrangers for [Sugar Babies](#) (1979-82).

As a performer, Martin appeared on Broadway in *Hooray for What!*, [Where Do We Go from Here](#) (1938), and [Louisiana Purchase](#) (1940-41).

[Ralph Blane](#) was Martin's songwriting partner for most of his work, and the two recorded an album of their best songs entitled "[Martin and Blane Sing Martin and Blane](#)" with the Ralph Burns Orchestra in 1956. (Available now on CD). Martin and Blane were twice nominated for the [Academy Award](#) for Best Song, for "The Trolley Song" in 1944, and for "Pass the Peace Pipe" (also co-written by [Roger Edens](#)) from [Good News](#) in 1947. Hugh Martin has also received four [Tony award](#) nominations, three for *High Spirits* (Best Musical, Best Book Author of a Musical, Best Composer and Lyricist) and one for the 1990 *Meet Me in St. Louis* (Best Original Score).

Martin's other film work includes songs for the films [Athena](#) starring [Jane Powell](#), [Debbie Reynolds](#) and [Vic Damone](#), and [The Girl Most Likely](#) starring Jane Powell as well as the film version of his Broadway hit *Best Foot Forward* which starred [Lucille Ball](#).

Martin collaborated with vocalist [Michael Feinstein](#) for a 1995 CD "Michael Feinstein Sings The Hugh Martin Songbook", an album on which the then 80-year-old songwriter accompanied Feinstein on piano and sang a duet.

The stars for which Hugh Martin has served as a vocal coach, include: Ray Bolger; Lena Horne; Judy Garland; Rosalind Russell, and Nanette Fabray

Martin, a [Seventh-day Adventist](#), spent much of the 1980s as an accompanist for gospel female vocalist [Del Delker](#) on her revival tours and in 2001 rewrote his most famous song (with the assistance of Garland biographer [John Fricke](#)) as a more specifically religious number, "Have Yourself A Blessed Little Christmas" which was recorded that year by Delker with the 86-year-old songwriter playing piano on the recording.

Hugh Martin is a member of the [Songwriters Hall of Fame](#) and [Alabama Music Hall of Fame](#).

V. Ralph Blane

Ralph Blane ([July 26, 1914](#) - [November 13, 1995](#)) was an [American composer](#), [lyricist](#), and performer. Born **Ralph Uriah Hunsecker** in [Broken Arrow, Oklahoma](#), Blane was the son of grocery store owners. In the 1930s, he began his career as a singer, and also worked as a vocal arranger for such Broadway musicals as *Pal Joey*, *DuBarry Was a Lady*, and *Cabin in the Sky*. He also appeared as a vocalist in the Broadway musical, *Hooray For What*, and 'The Martins', --a

vocal quartet formed with his good friend Hugh Martin, later appeared on radio's 'Fred Allen Show'.

Later on, the Blane and Martin team contributed songs for the 1941 Broadway hit, *Best Foot Forward*, which MGM turned into a screen musical in 1943. In Hollywood, they contributed music to many more films, including *My Dream Is Yours*, *My Blue Heaven*, and *One Sunday Afternoon*.

With partner [Hugh Martin](#), Blane penned many American standards for the stage and [MGM](#) musicals. The team's best-known songs include "The Boy (Girl) Next Door", "[Have Yourself a Merry Little Christmas](#)," and "[The Trolley Song](#)," all written for the 1944 film musical [Meet Me in St. Louis](#). Although, during a December 21, 2006 [NPR](#) interview with Hugh Martin, he said Blane encouraged him to write 'Have Yourself a Merry Little Christmas', but did not have anything more to do with writing it. Facing the challenge of writing a song about a trolley, the duo visited a [public library](#), and in a book found the caption "Clang, clang, clang went the trolley," which formed the nucleus for the lyrics of their song, which earned them their first [Oscar](#) nomination (their second was for "Pass That Peace Pipe," written in collaboration with [Roger Edens](#) for the 1947 film adaptation of [Good News](#)). *Meet Me in St. Louis* was adapted for a [1989 Broadway musical of the same name](#).

Blane went on to compose music for other films such as *The Girl Rush*, *Athena*, *Skirts Ahoy*, and *Summer Holiday*. In 1952, Blane was back on Broadway, writing the words and the music for the musical, *Three Wishes for Jamie*. In 1989, a stage version of *Meet Me in St. Louis* was produced on Broadway. which featured ten new songs by the Blane and Martin team. Blane has also sung in night clubs. While his chief collaborator is Hugh Martin, others include: Harold Arlen, Roger Edens, and Harry Warren. During his film music career, Ralph Blane was twice nominated for Academy awards. Upon his demise, he was survived by his son, George, also of Broken Arrow, Oklahoma.

VI. Meet Me In St. Louis

Meet Me in St. Louis is a [1944 romantic musical film](#) from [Metro-Goldwyn-Mayer](#) which tells the story of four sisters living in [St. Louis](#) at the time of the [Louisiana Purchase Exposition World's Fair](#) in 1904.

It stars [Judy Garland](#), [Margaret O'Brien](#), [Mary Astor](#), [Lucille Bremer](#), [Tom Drake](#), [Leon Ames](#), [Marjorie Main](#), [June Lockhart](#), and [Joan Carroll](#).

The movie was adapted by [Irving Brecher](#) and Fred F. Finklehoffe from a series of short stories by [Sally Benson](#), originally published in *The New Yorker* magazine and later in the novel *5135 Kensington*.

The film was directed by [Vincente Minnelli](#), who met his future wife, Judy Garland, on the set. In the film, Garland debuted the standards "[The Trolley Song](#)" and "[Have Yourself a Merry Little Christmas](#)" which became hits before the film was released.

[Arthur Freed](#), the producer of the film also wrote and performed one of the songs (see below).

Audio Links and Discography

If you subscribe to iTunes, BuyMusic, Rhapsody or a similar service, keyword in "Have Yourself a Merry Little Christmas" and then you can listen to a sample from each artist.

YouTubes

- Judy Garland: <http://www.youtube.com/watch?v=cC9o4oYMIqI&feature=related>
- Judy Garland: <http://www.youtube.com/watch?v=MUIOMc-2QvA&feature=related>
- Judy Garland: http://www.youtube.com/watch?v=A5OEiY_LGFo&feature=related
- Bianca Ryan: http://www.youtube.com/watch?v=QQII7fUPw_E&feature=related
- SWS Chorus: <http://www.youtube.com/watch?v=iFilYwpwMbA&feature=related>
- Islip HS Choir: <http://www.youtube.com/watch?v=eLj01jC4zTk&feature=related>

These select recordings can be purchased online:

There are 500+ recordings of this song. The two below are of interest. The first includes a vocal from the composer, Hugh Martin. The second is the most recent recording.

Michael Feinstein/Hugh Martin sing together on "Michael Feinstein Sings the Hugh Martin Songbook: <http://tinyurl.com/6ebqxx>

Bela Fleck and the Flecktones (will be released shortly): <http://tinyurl.com/63uqzq>

References:

The above article about the song "Have Yourself A Merry Little Christmas" was extracted from these websites. For more information, please read the articles:

- <http://www.ew.com/ew/article/0,,1569872,00.html>
- http://www.vop.com/previous_broadcasts/2000/december_2000/s0052.html
- http://en.wikipedia.org/wiki/Have_Yourself_a_Merry_Little_Christmas#cite_note-4
- <http://news.adventist.org/data/2005/1134595984/index.html.en>
- http://en.wikipedia.org/wiki/Hugh_Martin

<http://www.imdb.com/name/nm0552399/>

<http://www.ibdb.com/person.php?id=13678>

http://en.wikipedia.org/wiki/Meet_Me_In_St._Louis

<http://lyricsplayground.com/alpha/songs/xmas/haveyourselfablessed.shtml>

http://en.wikipedia.org/wiki/Ralph_Blane

<http://www.nfo.net/cal/tb4.html>

<http://www.nfo.net/cal/tm1.html#Martin>