



As Performed by Gordon Goodwin's Big Phat Band

# I Heard the Bells on Christmas Day

Words by HENRY WADSWORTH LONGFELLOW (Adapted by JOHNNY MARKS)

Music by JOHNNY MARKS

Arranged by GORDON GOODWIN

## INSTRUMENTATION

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

## NOTES TO THE CONDUCTOR

Arrangers will often look for different ways to adapt and structure their charts. Sometimes that process involves taking a song from one genre and putting it into another. I was about eight bars into arranging *I Heard the Bells on Christmas Day* in a Count Basie style when I realized this would be one of the easier ones to adapt to jazz; the melody could sustain some changes in order to acclimate to the language of Basie.

That particular language has rules for the writing process as well as for performance. The Count Basie band established a sound defined by a tight, unified ensemble playing over a relaxed, swinging rhythm section. While the sound of the ensemble could be powerful and commanding, it somehow retained a relaxed swagger, even at faster tempos. But it was at tempos like this chart's that the Basie band really excelled. While there is no substitute for listening to this band and absorbing their vernacular, we can talk about the correct approach.

We start this chart at a soft volume—those bucket mutes aren't optional, people. They're an integral part of the sound. While the beginning dynamic marking is *mezzoforte*, let's stay on the soft side of that dynamic. Remember, the figures should be played nice, relaxed, and always swinging. In this style, the slower the tempo, the more exaggerated the swing feel should be.

We get softer still at m. 12. The rhythm section will need to play softly here so that the saxes can play the melody easily. As we add instruments at m. 20, you may be tempted to get louder, but wait for it—the first real dynamic change happens at m. 28, and even here, keep that *mezzoforte* under control. Check out the offbeat accents in m. 26, m. 30, m. 34, and m. 44. These accents will really help the band swing.

You can see that this chart keeps the intensity down for a while. This will build tension, so that the *crescendo* beginning at m. 54 has a nice payoff and release. We finally hit a strong *forte* dynamic at m. 57. Take note of the triplet notation on beats 3 and 4 of that measure, meant to be an exaggeration of the usual swing phrasing—keep it crisp and bouncy. Then m. 61 has a huge accent with a shake on it. This note should explode, so we perceive it as twice as loud as the *forte* volume played in the previous four measures. If your brass players cannot execute a shake, I'd recommend doing a *sz* *crescendo* on the note instead.

There are a few ways to approach the solo section. Maybe one of your soloists plays the entire section (mm. 62–96), or it's split up among two or even three different soloists.

The development section, which starts at m. 97, is a place where your ensemble can shine. Material like this is why I fell in love with big band music—18 people lock into the material and play as one. To accomplish a uniform sound, pay close attention to the small details, especially dynamically. Numerous *crescendos* and *diminuendos* will bring personality to your performance, as in mm. 101–106—man, just about every bar has one! Some of these nuances are stylistic touches that the Count Basie band would add intuitively. As your band comes into their own, they may come up with their own interpretations and stylistic touches. The shout chorus hits its peak at m. 127, and then we wind things to a close—not with a big brassy ending, but with a nice, delicate button.

Basie's guitarist of 50 years almost single-handedly defined the player's very specific role. Guitarist Freddie Green played rhythm strums almost exclusively. He rarely soloed and never played any melodic fills. His role was to lock in with the bass player and ride cymbal and help propel the groove. Listen to him, as this style is not complete without that component.

Count Basie was a very sparse piano player. He was renowned for his simplicity and ability to play figures that worked perfectly with the ensemble. While the pianist doesn't have to emulate Count Basie, keep him in mind—as you play this style, you won't go wrong.

Basie-style charts are the meat and potatoes of big band music. Playing more progressive charts is cool and important, but once in a while it's good to come home and hang with the masters like Basie and Ellington.

I'll see you there!

—Gordon Goodwin



**Gordon  
Goodwin**

Gordon Goodwin started composing at the age of three. No masterpieces at that time, but he kept at it and wrote his first big band chart at age 13. It was good enough to convince him that he could possibly keep doing this. Flash cut 20 years later and Gordon is working in Hollywood, writing for television and film, playing sessions on keyboards and woodwinds, and working with artists like Ray Charles, Christina Aguilera, Johnny Mathis, Toni Braxton, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Torme, Brian McKnight, and Quincy Jones, to name a few. Goodwin's cinematic scoring and orchestration craft can be heard on such films as *The Sorcerer's Apprentice*, *Escape to Witch Mountain*, *Get Smart*, *Glory Road*, *National Treasure*, *The Incredibles*, *Remember the Titans*, *Armageddon*, *The Majestic*, *Con Air*, *Gone In 60 Seconds*, *Enemy of the State*, *Star Trek Nemesis*, and even the classic cult film *Attack of the Killer Tomatoes*.

In 2000, Goodwin formed The Big Phat Band, an eighteen piece jazz ensemble, which quickly gained a reputation as one of the most exciting large jazz ensembles on the planet. To date, the BPB has released five records, *Swingin' For The Fences* (2000), *XXL* (2003), *The Phat Pack* (2006), *Act Your Age* (2008), and *That's How We Roll* (2011). The albums have featured state-of-the-art guest artists like Arturo Sandoval, Eddie Daniels, Take 6, Brian McKnight, Johnny Mathis, Michael Brecker, Dianne Reeves, David Sanborn, Chick Corea, Dave Grusin, Lee Ritenour, Patti Austin, Art Tatum, Dave Koz, Gerald Albright, and Marcus Miller.

Goodwin's work has garnered him three Emmy Awards and eleven Grammy® nominations, with three Grammy wins for his work on the Pixar film *The Incredibles* (2006) and his arrangements of "Rhapsody in Blue" (2012) and "On Green Dolphin Street" (2014). His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young musicians.

CONDUCTOR  
43705S

As Performed by Gordon Goodwin's Big Phat Band  
**I HEARD THE BELLS ON  
CHRISTMAS DAY**

Words by Henry Wadsworth Longfellow  
(Adapted by Johnny Marks)  
Music by Johnny Marks  
Arranged by Gordon Goodwin

MEDIUM SLOW SWING ♩ = 120

1st Eb ALTO SAXOPHONE  
2nd Eb ALTO SAXOPHONE  
1st Bb TENOR SAXOPHONE  
2nd Bb TENOR SAXOPHONE  
Eb BARITONE SAXOPHONE  
1st Bb TRUMPET  
2nd Bb TRUMPET  
3rd Bb TRUMPET  
4th Bb TRUMPET  
1st TROMBONE  
2nd TROMBONE  
3rd TROMBONE  
BASS TROMBONE  
GUITAR  
PIANO  
VIBRAPHONE (OPTIONAL)  
BASS  
DRUMS

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CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

10

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

VIOLAS

BASS

DRUMS

9 10 11 12 13 14 15 16

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CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

20

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

VIBES

BASS

DRUMS

17 18 19 20 21 22 23 24

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I HEARD THE BELLS ON CHRISTMAS DAY

This musical score is for the hymn "I Heard the Bells on Christmas Day". It is arranged for a full choir and instrumental ensemble. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and Bass. There are also four Trumpet parts (Trp. 1-4), three Trombone parts (Tbn. 1-3), and a Bass Trombone. The instrumental parts include Guitar (Gtr.), Piano (PNO.), Vibraphone (VIBES), Bass, and Drums (DRUMS). The score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Cresc." (Crescendo). A rehearsal mark (28) is placed above the first staff. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page. The bottom of the page shows measure numbers from 25 to 32.

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TRP. 1  
TRP. 2  
TRP. 3  
TRP. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
GTR.  
PNO.  
VIBES  
BASS  
DRUMS

(28)

(25) D9 G#m7 A#m7 Bb6 B#m7(b9) G#m9/C C#m(b9) F#6 B#m7 Bb6 Eb#m7 Cm7 F#5 G#m7 A0 Bb6 G#m7 Ebm7(b9) A7(b9) D#m7 Cm7 F#9

25 26 27 28 29 30 31 32

CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

This musical score is for the hymn "I Heard the Bells on Christmas Day". It is arranged for a full choir and a band. The vocal parts include Alto 1 and 2, Tenor 1 and 2, Baritone, and Bass. The instrumental parts include Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Vibes, Bass, and Drums. The score is in 4/4 time and the key signature has one flat (B-flat major). A rehearsal mark (RM) is placed above measure 36. The guitar part includes the following chord progression: Dm7(b9), G7(b9), Cm7, Dm7, Eb, Em7(b9), Cm9/f, F13(b9), Bb6, Eb, Eo, F13, D/f#, Gm7, Gm7/f, Em7(b9), A7, Dm7, Cm7, G7(b9), Cm7/f, F7(b9). The piano part features a melodic line with grace notes and a bass line with triplets. The drum part provides a steady accompaniment. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

This page contains a musical score for the song "I Heard the Bells on Christmas Day". The score is arranged for a full orchestra and a vocal ensemble. The vocal parts include Alto 1 and 2, Tenor 1 and 2, Baritone, and Bass Tenor. The instrumental parts include Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Vibes, Bass, and Drums. The score is in 4/4 time and features various musical notations such as dynamics (e.g.,  $m^2$ ,  $mf$ ), articulation (accents), and phrasing slurs. Chord symbols are provided for the guitar part, including  $(F7(b9))$ ,  $Dm7$ ,  $A^9$ ,  $Dm7/G$ ,  $G7(b9)$ ,  $Cm7$ ,  $Dm7$ ,  $E^9$ ,  $E^m7(b5)$ ,  $Cm7/F$ ,  $F15(b9)$ ,  $B^9$ ,  $D^9(b5)$ ,  $C^9$ , and  $F15$ . The page number 47 is circled in the top right corner of the score. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the entire page.



CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

This musical score is for the hymn "I Heard the Bells on Christmas Day". It is arranged for a full choir and a band. The vocal parts include Alto 1 and 2, Tenor 1 and 2, Bass, and Soprano 1 through 4. The instrumental parts include Piano (PNO.), Guitar (GTR.), Violins (VIOLES), Bass, and Drums. The score is written in 4/4 time and features a key signature of one sharp (F#). The music is divided into measures 49 through 56. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page. The conductor's part is indicated by the "CONDUCTOR" label at the top left.

CONDUCTOR

57

I HEARD THE BELLS ON CHRISTMAS DAY

ALTO 1	[Musical Notation]	OPTIONAL SOLO F#m7	B7	E m7	F#m7	G m7	G#o	G/A	A9
ALTO 2	[Musical Notation]	OPTIONAL SOLO F#m7	B7	E m7	F#m7	G m7	G#o	G/A	A9
TENOR 1	[Musical Notation]	OPTIONAL SOLO Bm7	E7	A m7	Bm7	C m7	C#o	C/D	D9
TENOR 2	[Musical Notation]	OPTIONAL SOLO Bm7	E7	A m7	Bm7	C m7	C#o	C/D	D9
BARI.	[Musical Notation]	OPTIONAL SOLO F#m7	B7	E m7	F#m7	G m7	G#o	G/A	A9
TRP. 1	[Musical Notation]								
TRP. 2	[Musical Notation]								
TRP. 3	[Musical Notation]								
TRP. 4	[Musical Notation]	OPTIONAL SOLO Bm7	E7	A m7	Bm7	C m7	C#o	C/D	D9
TBN. 1	[Musical Notation]	OPTIONAL SOLO Am7	D7	G m7	Am7	B m7	Bo	B/C	C9
TBN. 2	[Musical Notation]	OPTIONAL SOLO Am7	D7	G m7	Am7	B m7	Bo	B/C	C9
TBN. 3	[Musical Notation]								
BASS TBN.	[Musical Notation]								

GTR.	E4/G#	F4/A	B m7	Bo	C9	C#o	D m7	D m7/C	B m7(b9)	E7(9)	Am7	A9	G m7	C#	Am7	D7	G m7	Am7	B m7	Bo	B/C	C9
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PNO.	[Musical Notation]																					
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VIBES	[Musical Notation]																					
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BASS	[Musical Notation]																					
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DRUMS	[Musical Notation]																					
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CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TEN.

GTR.

PNO.

VIOLINS

BASS

DRUMS

The image shows a page of a musical score for the hymn 'I Heard the Bells on Christmas Day'. It includes parts for various instruments and voices. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. The score is organized into systems, with measures numbered 65 through 72 at the bottom.

65 66 67 68 69 70 71 72

CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

73 G% C6 C#6 D Eb Em7 Em7/D C#m7(b9) F#7 Bm7 Am7 D9 F9 E7 A7sus A9 D#m(b9) ?

ALTO 1

ALTO 2 G% C6 C#6 D Eb Em7 Em7/D C#m7(b9) F#7 Bm7 Am7 m2 D9 F9 E7 A7sus A9 D#m(b9) ?

TENOR 1 C% F6 F#6 G A% Am7 Am7/G F#m7(b9) B7 Em7 Dm7 m2 G9 B9 A7 D7sus D9 G#m(b9) ?

TENOR 2 C% F6 F#6 G A% Am7 Am7/G F#m7(b9) B7 Em7 Dm7 m2 G9 B9 A7 D7sus D9 G#m(b9) ?

BARI. G% C6 C#6 D Eb Em7 Em7/D C#m7(b9) F#7 Bm7 Am7 m2 D9 F9 E7 A7sus A9 D#m(b9) ?

TRP. 1

TRP. 2

TRP. 3

TRP. 4 C% F6 F#6 G A% Am7 Am7/G F#m7(b9) B7 Em7 Dm7 G9 B9 A7 D7sus D9 G#m(b9) ?

TBN. 1 B% Eb Eo F F#o Gm7 Gm7/F Em7(b9) A7 Dm7 Cm7 F9 A9 G7 C7sus C9 F#m(b9) ?

TBN. 2 B% Eb Eo F F#o Gm7 Gm7/F Em7(b9) A7 Dm7 Cm7 F9 A9 G7 C7sus C9 F#m(b9) ?

TBN. 3

BASS TBN.

GRE. (B%) Eb Eo F F#o Gm7 Gm7/F Em7(b9) A7 Dm7 Cm7 F9 A9 G7 C7sus C9 F#m(b9) ?

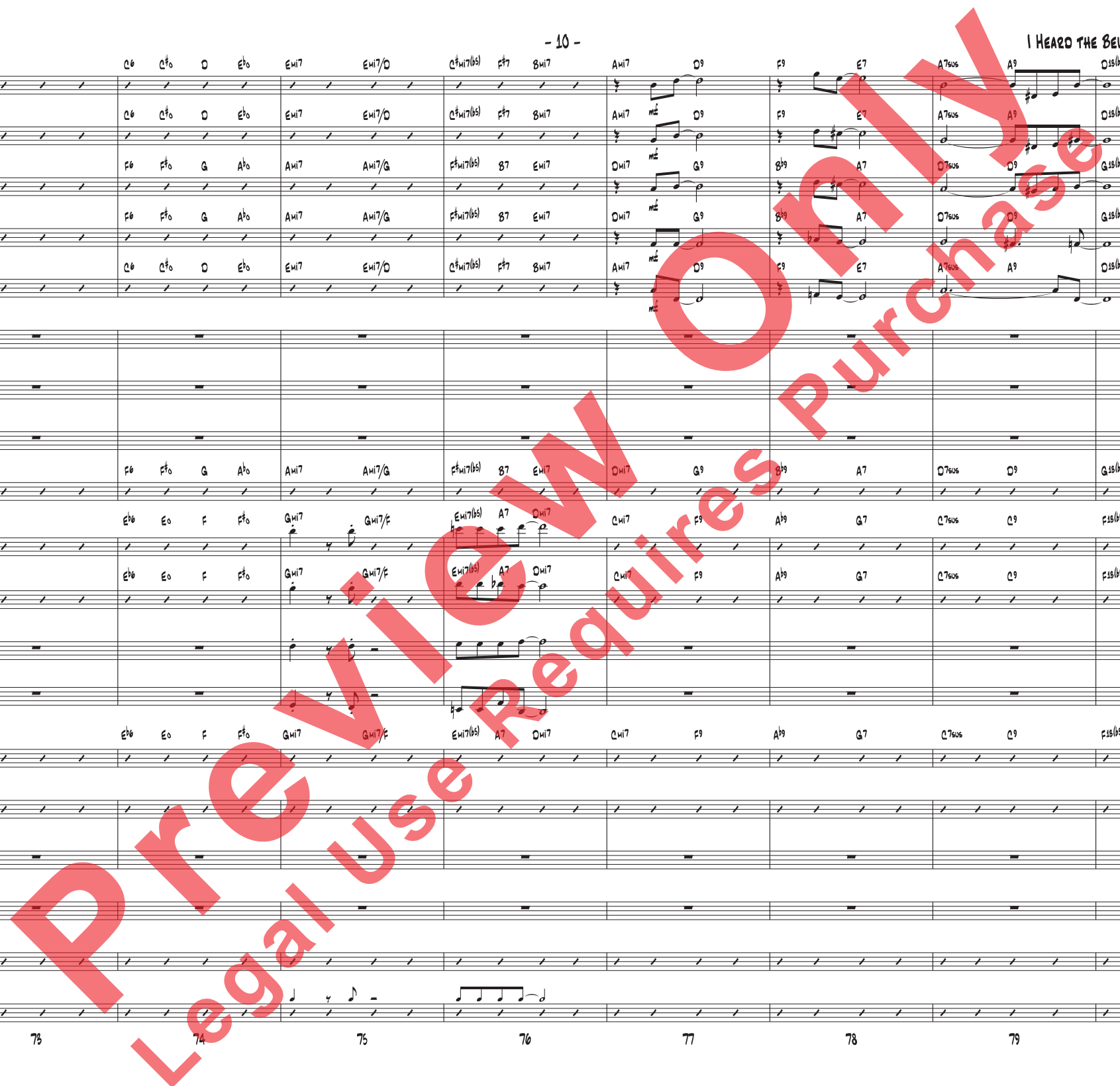
PNO.

VIBES

BASS

DRUMS

73 74 75 76 77 78 79 80



CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

VIBES

BASS

DRUMS

81 82 83 84 85 86 87 88

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CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

89 G6/9 Bb9 A9 D15(b9) F9 Eb15 E15 A9 Eb9 D15(b9) G6/9 Bb9 A9 D15(b9) Eb7(b9) E15 Bb19 Eb9 Bb19 E15

ALTO 1

ALTO 2

TENOR 1 C6/9 Eb9 D9 G15(b9) Bb9 Ab15 A15 D9 Ab9 G15(b9) C6/9 Eb9 D9 G15(b9) Eb7(b9) A15 Eb19 Ab9 Eb19 A15

TENOR 2 C6/9 Eb9 D9 G15(b9) Bb9 Ab15 A15 D9 Ab9 G15(b9) C6/9 Eb9 D9 G15(b9) Eb7(b9) A15 Eb19 Ab9 Eb19 A15

BARI. G6/9 Bb9 A9 D15(b9) F9 Eb15 E15 A9 Eb9 D15(b9) G6/9 Bb9 A9 D15(b9) Eb7(b9) E15 Bb19 Eb9 Bb19 E15

TRP. 1

TRP. 2

TRP. 3

TRP. 4 C6/9 Eb9 D9 G15(b9) Bb9 Ab15 A15 D9 Ab9 G15(b9) C6/9 Eb9 D9 G15(b9) Eb7(b9) A15 Eb19 Ab9 Eb19 A15

TBN. 1 Bb9/9 Db9 C9 F15(b9) Ab9 F#15 G15 C9 Gb9 F15(b9) Bb9/9 Db9 C9 F15(b9) D7(b9) G15 Db19 Gb9 Db19 G15

TBN. 2 Bb9/9 Db9 C9 F15(b9) Ab9 F#15 G15 C9 Gb9 F15(b9) Bb9/9 Db9 C9 F15(b9) D7(b9) G15 Db19 Gb9 Db19 G15

TBN. 3

BASS TEN. Bb9/9 Db9 C9 F15(b9) Ab9 F#15 G15 C9 Gb9 F15(b9) Bb9/9 Db9 C9 F15(b9) D7(b9) G15 Db19 Gb9 Db19 G15

GTR. (Bb9/9) Db9 C9 F15(b9) Ab9 F#15 G15 C9 Gb9 F15(b9) Bb9/9 Db9 C9 F15(b9) D7(b9) G15 Db19 Gb9 Db19 G15

PNO.

VIBES

BASS

DRUMS

89 90 91 92 93 94 95 96

CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

97

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TOR. 1

TOR. 2

TOR. 3

TOR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

PNO.

VIBES

BASS

DRUMS

97 98 99 100 101 102 103 104

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Chord progression: C6, C6, F6, F6, G9, E7/G#, Am7, Am7/G, F#m7(b5), B7(b9), Em7, Dm7, G9, Bb7(b5), A9, Dm7, F/G, Bb7, B7(b9)

CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

The musical score is arranged for a full band and vocal ensemble. The vocal parts include Alto 1 & 2, Tenor 1 & 2, Baritone, Soprano 1-4, Tenor 1-3, and Bass Tenor. The instrumental parts include Guitar, Piano, Vibes, Bass, and Drums. The score is in the key of D major and 4/4 time. The guitar part features a variety of chords including C4, F, F#o, G, G#o, Awi, Am7/G, F#wi7(b9), B7(b9), Em7, Dwi7, G15, Bb15, Bb9(#5), A7(13), A7(b9), Dwi7, Eo, Dwi7, F/G, and C4. The piano and bass parts include dynamic markings such as *mezzo-forte* (m<sup>f</sup>) and *crescendo* (cresc.). The drum part includes a *fill* marking. The score is numbered 105 through 112 at the bottom.



CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

113

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

VIBES

BASS

DRUMS

113 114 115 116 117 118 119

Chords: F6, Bbm7, Bb, C9, C#6, Dm7, C6, Dm7/C, Bm7(b9), E7(b9), Am7, Gm7, C9(b9), C9, Eb9(b9), D7(#9), Gm7, C7(b9)

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CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

VIBES

BASS

DRUMS

120 121 122 123 124 125 126

CONDUCTOR

I HEARD THE BELLS ON CHRISTMAS DAY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

PNO.

VIBES

BASS

DRUMS

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Am7 G#6 Bm7(b9) Gm7/C Gm7(b9)/C A15 A15 G15 C15(b9)

Solo

RIDE CYM.

127 128 129 130 131 132 133 134

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