

A CHILD IS BORN

BASS

Music by THAD JONES
Arranged by JOHN DENTON

RUBATO

1 *mf* 2 **ACCEL. & CRESC.** 3 **RIT.** 4 **ff** 5 *mf* **A TEMPO** 6 **ACCEL.**

(9) MODERATE JAZZ WALTZ

7 **RIT.** 8 9 10 11 12 13 14 *mf*

(17)

15 16 17 18 *mf* 19 20

21 22 23 24 25 26

27 28 29 30 31 32

(33)

33 *mf* 34 35 36 37 38

39 40 41 42 43 44

(47)

45 46 47 48

49 50 51 52 53 54

Musical staff 1: Bass clef, key signature of two flats (B-flat and E-flat). Measures 54-58. Notes: 54 (G2), 55 (A2), 56 (B-flat2), 57 (C3), 58 (D3).

Musical staff 2: Bass clef, key signature of two flats. Measures 59-62. Measure 63 is circled. Measure 62 has a *mf* dynamic marking.

Musical staff 3: Bass clef, key signature of two flats. Measures 64-68. Notes: 64 (E-flat3), 65 (F3), 66 (G3), 67 (A3), 68 (B-flat3).

Musical staff 4: Bass clef, key signature of two flats. Measures 69-73. Notes: 69 (C3), 70 (D3), 71 (E-flat3), 72 (F3), 73 (G3).

Musical staff 5: Bass clef, key signature of two flats. Measures 74-78. Notes: 74 (A2), 75 (B-flat2), 76 (C3), 77 (D3), 78 (E-flat3).

Musical staff 6: Bass clef, key signature of two flats. Measures 79-82. Measure 83 is circled. Measure 79 has a *cresc.* dynamic marking. Measure 82 has a *f* dynamic marking.

Musical staff 7: Bass clef, key signature of two flats. Measures 84-88. Notes: 84 (F3), 85 (G3), 86 (A3), 87 (B-flat3), 88 (C4).

Musical staff 8: Bass clef, key signature of two flats. Measures 89-93. Notes: 89 (D3), 90 (E-flat3), 91 (F3), 92 (G3), 93 (A3).

Musical staff 9: Bass clef, key signature of two flats. Measures 94-98. Notes: 94 (B-flat2), 95 (C3), 96 (D3), 97 (E-flat3), 98 (F3).

Musical staff 10: Bass clef, key signature of two flats. Measure 99 is circled. Measure 99 has a *mf* dynamic marking. Measures 100-103. Notes: 100 (G3), 101 (A3), 102 (B-flat3), 103 (C4).

104 105 106 107 108

109 110 111 112 113 cresc.

114 115 116 117 118 rit.

119 SLIGHTLY SLOWER, BROADLY

120 121 122 123 124

125 126 127 128 129 130

135

131 132 133 134 135 136

137 138 139 140 141 142

143 144 145 146 147 148 149

150 151 152 153 154 155 156 157 mf

158 159 160 161 162 rit.

A BIG BAND CHRISTMAS II

Arranged by Carl Strommen

BASS

"2" FEEL "Here Comes Santa Claus"
Words and Music by GENE AUTRY and OAKLY HALDEMAN

1 *mf* 2 3 4

5 6 7 8 9

10 11 12 13 14

(17) IN "4" *F6*

15 16 17 18

Gmi7 *C9* *Gmi7* *C9* *Fmaj7*

19 20 21 22 23

Cmi7 *F13* *Bb6* *Bb7* *Ami7/C* *D7* *Gmi7* *C11* *F6* *Cmi7* *F7*

24 25 26 27 28

Bb6 *Bb7* *Ami7* *D7* *Gmi7* *C11* *F7sus/C* *F13*

29 30 31 32

(33) IN "2" "Santa Claus is Coming to Town"
Words by HAVEN GILLESPIE Music by J. FRED COOTS

Bb6 *Bb7* *Ebb* *Ebm10* *Bb6* *Bb7* *Ebb* *Ebm10*

34 35 36

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Bbmaj7 Bb6 Cm7 F9 Dmi7 G7^{b9}_{#9} b9 Cm7 F7b9 F7

Bb6 Bb7 Eb6 Ebmi6 Bb6 Bb7 Eb6 Ebmi6 Bb6 Gmi7

Cmi7 F7 Bb6 Cm7 C#o7 Bb/D Bb9

Eb9 Bb13 Ebmaj7 C9 F6 F#o7

Gmi7 C11 F7sus F13 Bb6 Bb7 Eb6 Ebmi6

Bb6 Bb7 Eb6 Ebmi6 Bb6 Gmi7 Cm7 F9

63 SLOWLY

"Have Yourself a Merry Little Christmas"
Words and Music by HUGH MARTIN
and RALPH BLANE

Bb6 G7b13 Cm7 F13 Bbmaj7(9) Gmi7 C11 F11 F7

Bb9 Gmi7 F11 F9 Bb6 Gmi7 Cm7 F13 F7

D7 G9 Cm9 F13 F13(#9) Bb9 Gmi7 Cm7 Cm7/F F7

Bb6 GMi7 F#m/C F7 Bb6 GMi7 CMi7 D7

GMi7 Fmi7 Bb13(b9) Ebmi7(9) Eb6(9) CMi7 F#13(b9) Bb9 G7(#9/b13)

BRIGHT

RIT.

87 "Auld Lang Syne"
Traditional

CMi7 F#13(b9) Bb G7(#9/b13) Bb9

CMi7 F9 Bb9 Bb7 Eb6 Eo7

Bb9 Bb6 CMi7 F9 D7 Eb6

CMi7 F#13 Bb6 CMi7 Bb6 Eb6 **103** Bb6

CMi7 F9 Bb6 Bb7 Eb6

Eo7 Bb9 Bb6 CMi7 F9 D7 Eb6

CMi7 F#13 Bb6 Eb6 Eo7 Bb6

In The Bleak Midwinter

Bass

arranged by Kris Berg

STATELY CHORALE $\text{♩} = 69$

PLAY IF NO BARI SAX

BOSSA NOVA $\text{♩} = 138$

PLAY

Bass - 2

(53) OPEN FOR SOLOS

53 D_{MI}^9 C_{MI}^9

59 D_{MI}^9

64 E_{bMA}^9 **END SOLO**

(67) A_{S13} f

74 75 76 77 78

79 80 82 C_{MI}^9 G_{MI}^9 C_{MI}^9 F_{13}

85 B_{bMA}^9 $E_{b9}(\#11)$ F_{MA}^9 $E_{bMA}^9(\#11)$ D_{MI}^9

(90) D_{MI}^9 E_{bMA}^9 A_{bMI}^9 D_{b9} G_{MI}^9 C^9

96 B_{MI}^9 $E7(b9)$ A_{MI}^9 D^{13} (98) A_{bMI}^9 D_{b13} G_{MI}^9 C^{13} $F^{\%}$ E_{bMA}^9

102 $F^{\%}$ E_{bMA}^9 $F^{\%}$ E_{bMA}^9 (106) $F^{\%}$ E_{bMA}^9

108 D_{bMA}^9 G_{bMA}^9 D_{bMA}^9 G_{bMA}^9 **MOLTO RIT.**

A CHARLIE BROWN CHRISTMAS

(A medley including: Linus And Lucy • O Tannenbaum • Skating • Christmas Time Is Here)

Arranged by PAUL MURTHA

"LINUS AND LUCY"

(LIGHT ROCK)

1 *mf* 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 *mf* 22 23 24 25 26 27 28 29 *mf* *p*

"O TANNENBAUM" 25

(28) (SWING) (♩ = ♪) *F*₆ *G*_{Mi7}

LINUS AND LUCY
By VINCE GUARALDI
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SKATING
By VINCE GUARALDI
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O TANNENBAUM
Traditional Arranged by VINCE GUARALDI

CHRISTMAS TIME IS HERE
Words by LEE MENDELSON

Musical staff 1: Chords: Am7, D7(b9), Gmi7, C7(b9), F6, C7(b9), F6, Gmi7, A+7, D7(b9). Measure numbers: 30, 31, 32, 33, 34, 35.

Musical staff 2: Chords: Gmi7, C7(b9), F6, (37) F6, F#o7, Gmi7, C9, Gmi7, C7(b9). Measure numbers: 35, 36, 37, 38, 39. Includes a hairpin crescendo and a dynamic marking *mf*.

Musical staff 3: Chords: A7, Dmi7, Gmi7, C9, F6, Gmi7, A+7, D7(b9), Gmi7, C7(b9), F6, D7(b9). Measure numbers: 40, 41, 42, 43, 44. Includes a dynamic marking *mf* and a hairpin crescendo.

Musical staff 4: Chords: Gmi7, C7(b9), F6, D7(b9), F6, (49) F6. Measure numbers: 45, 46, 47, 48, 49. Includes a dynamic marking *mf*. Section title: "SKATING" (JAZZ WALTZ) 3/4 Bb6/9.

Musical staff 5: Chords: Eb6/9, F6/9, Eb6/9, (53) Bb, Eb, F. Measure numbers: 50, 51, 52, 53, 54, 55. Includes a dynamic marking *mf*.

Musical staff 6: Chords: Eb, Bb, Db, E, G, Bb. Measure numbers: 56, 57, 58, 59, 60, 61.

Musical staff 7: Chords: Eb, F, Eb, 1. Bb, Db, Gb, B. Measure numbers: 62, 63, 64, 65, 66, 67, 68. Includes a first ending bracket.

Musical staff 8: Chords: 2. Bb, Cmi7, Dmi7, E9, (73) Ebmi9, Ab13(b9), Dbmaj9/Ab. Measure numbers: 69, 70, 71, 72, 73, 74, 75. Includes a dynamic marking *mf*.

76 $D^{\flat}6/A^{\flat}$ 77 $D^{\flat}mi9$ 78 $G^{\flat}13$ 79 $BMA9$ 80 81 $Cmi7(b5)/F$ **(81)** B^{\flat}

82 E^{\flat} 83 F 84 E^{\flat} 85 $B^{\flat}6/9$ 86 $E^{\flat}6/9$ 87 $F6/9$ 88 $E^{\flat}6/9$ (1, 2.)

89 $E^{\flat}6/9$ (3.) 90 $B^{\flat}6/9$ **(91)** $E^{\flat}MA9$ (BALLAD) 92 $B^{\flat}13(b9)$ 93 $E^{\flat}MA9$ 94 $B^{\flat}13(b9)$

RIT.
"CHRISTMAS TIME IS HERE"
FREELY

95 $E^{\flat}MA9$ 96 $D^{\flat}13(\#11)$ 97 $E^{\flat}MA9$ 98 $D^{\flat}13(\#11)$ 99 $Ami7(b5)$ 100 $A^{\flat}mi7(b5)$ $Gmi7$ $G^{\flat}mi7$

101 $Fmi7$ 102 $Fmi7/B^{\flat}$ 103 $E^{\flat}MA9$ (1.) $E^{\flat}MA9$ (2.) **(104)** $BMA9$ 105 $E13$ 106 $BMA9$

107 $E13$ 108 $Gmi7$ 109 $D^{\flat}9$ $C9$ $C7(b9)$ 110 $Fmi7$ $B+7$ $B^{\flat}13$ **(112)** $E7(\#9)$ $E^{\flat}MA9$

113 $D^{\flat}13(\#11)$ 114 $E^{\flat}MA9$ 115 $D^{\flat}13(\#11)$ 116 $Ami7(b5)$ 117 $A^{\flat}mi7(b5)$ $Gmi7$ $G^{\flat}mi7$

(119) 118 $Fmi7$ 119 $Fmi7/B^{\flat}$ $E^{\flat}MA9$ 120 $B^{\flat}13(b9)$ 121 $E^{\flat}MA9$ 122 $B^{\flat}13(b9)$ 123 RIT. 124

Frosty The Snow Man

BASS

Words and Music by
STEVE NELSON and JACK ROLLINS
Arranged by MICHAEL SWEENEY

UNISON PATTERNS

(A) MEDIUM SWING (♩ = ♪)

(B)

MEDIUM SWING

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GOOD KING WENCESLAS

BASS

Traditional
Arranged by Mike Collins-Dowden

SWING ♩ = 115

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 38 measures, divided into four systems of two staves each. The first system (measures 1-4) starts with a dynamic marking of *mf*. The second system (measures 5-8) is marked with a circled '5'. The third system (measures 9-12) is marked with '(F9)'. The fourth system (measures 13-16) is marked with a circled '13'. The fifth system (measures 17-21) includes various chords and a dynamic marking of *f*. The sixth system (measures 22-25) is marked with a circled '22'. The seventh system (measures 26-29) is marked with '(F9)'. The eighth system (measures 30-33) is marked with a circled '30'. The ninth system (measures 34-38) includes various chords and a dynamic marking of *f*. Chord symbols are placed above the notes, and measure numbers are placed below the staff.

BASS

- 2 -

GOOD KING WENCESLAS

(39) F9 Eb7 F9 Eb7

mf 40 41 42

F9 Eb7 F9 Eb7

43 44 45 46

(47) F9 Eb7 F9 Eb7

48 49 50

F9 Eb13 F7 Eb9 F7 1. 2.

51 52 53 54 55

(56)

57 58 59

60 61 62 63

(64) Am7(b5) D7(#9) Gmi9 C7 Bbm9 Eb7

65 66 67

F A7(b9) Dmi7 G9 Gmi11 C7 Eb9

68 69 70 71

(71) Bb7 F7 Eb9 Bb7 F7 Eb9

72 73 74 75

(Eb9) Bb13 F13 Eb9 Bb7 F7

76 77

Sold to Michael Uhrich by J. W Pepper & Son, Inc.

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

BASS

Words and Music by HUGH MARTIN
and RALPH BLANE
Arranged by ALAN BAYLOCK

SWING $\text{♩} = 74$ (or less)

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a circled measure number 5 and a '4' above it. The second staff has a circled measure number 13. The third staff has a circled measure number 21. The fourth staff contains a guitar-style chord chart: $E^b_{MA7}9$, $E^b_{mi9}(MA7)$, D_{mi7} , D^b_{o7} , C_{mi7} , C_{mi7}/F , $F7(b9)$. The fifth staff contains another chord chart: $B^b_{MA7}9$, B^b_{o7} , $B^b_{MA7}9$, $E_{mi7}(b5)$, $A7(b9)$, $A7(b9)$, D_{mi7} , $D_{mi7}(MA7)$, D_{mi7} , D^b_9 , G_{mi7}/C , C_9 . The sixth staff has a circled measure number 29. The seventh staff has a circled measure number 37. The eighth staff has a circled measure number 47, which is labeled 'CONDUCTED'. The score includes various musical notations such as slurs, accents, and dynamic markings like p , mp , and mf .

HOT CHOCOLATE

BASS

Words and Music by
 GLEN BALLARD and ALAN SILVESTRI
 Arranged by JOHN BERRY

(FAST SWING) (♩ = $\overset{3}{\text{J}}\text{J}\text{J}$)

The musical score is written on ten staves of bass clef notation in 4/4 time. It includes various musical notations such as notes, rests, and dynamic markings (e.g., \underline{f} , \underline{mf} , \underline{ff}). Above the staves, there are handwritten-style chord symbols and measure numbers. Measure numbers are placed below the staves, and some are enclosed in boxes (9, 17, 25, 40, 48, 56). Chord symbols include B^b13 , $F13$, $Gm7$, $Gm7/C$, B^b9 , $Gm7/C7(\#9)$, (B^b9) , $Gm7$, $Gm7/C$, $F13$, (B^b13) , $G13$, $C9$, $C+7(\#9)$, $(C+7(\#9))$, B^b9 , $Gm7$, $Gm7/C$, $F13$, $Gm7/C7(\#9)$, (48) $F13$, B^b9 , $Gm7$, $Gm7/C$, $F13$, $(F13)$, (56) B^b13 , and $F13$. A '4' is written above measure 36, and a '2' is written above measure 7.

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As Performed by Gordon Goodwin's Big Phat Band

I HEARD THE BELLS ON CHRISTMAS DAY

BASS

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

MEDIUM SLOW SWING $\text{♩} = 120$

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 45 measures across 10 staves. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *mf* and *mp*. Chord symbols are provided below the staff, including F_6 , $B^b_{\text{maj}}7$, B_0 , C_9 , $D_{\text{mi}}9$, D_{mi}/C , F/C , $B_{\text{mi}}7(b_5)$, $E7(\#5)$, $A_{\text{mi}}7$, $G_{\text{mi}}7$, C_9 , $A_{\text{mi}}7$, D_9 , $G_{\text{mi}}7$, F_6 , $A_{\text{mi}}7$, $B^b_{\text{maj}}7$, B_0 , C_9 , $D_{\text{mi}}7$, $D_{\text{mi}}7/C$, $B_{\text{mi}}7(b_5)$, $E7(\#5)$, $A_{\text{mi}}7$, $G_{\text{mi}}7$, C_9 , E_9 , D_9 , $G_{\text{mi}}7$, $A_{\text{mi}}7$, B^b_6 , $C_{13}(b_9)$, F_6 , $B^b_{\text{maj}}7$, B^b_6 , $E^b_{\text{maj}}7$, F_{13} , $G_{\text{mi}}7$, A_0 , B^b_6 , $G_{\text{mi}}7$, $A7(b_9)$, $E_{\text{mi}}7(b_5)$, $D_{\text{mi}}7$, $C_{\text{mi}}7$, F_9 , $D_{\text{mi}}7(b_5)$, $G7(b_9)$, $C_{\text{mi}}7$, $D_{\text{mi}}7$, E^b_6 , $C_{\text{mi}}9/F$, $F_{13}(b_9)$, B^b_6 , E^b_6 , E_0 , F_{13} , $D/F\#$, $G_{\text{mi}}7$, $G_{\text{mi}}7/F$, $E_{\text{mi}}7(b_5)$, $A7$, $D_{\text{mi}}7$, $C_{\text{mi}}7$, $G^b7(\#5)$, $C_{\text{mi}}7/F$, $F7(b_9)$, $(F7(b_9))$, $D_{\text{mi}}7$, A^b_9 , $D_{\text{mi}}7/G$, $G7(b_9)$, $C_{\text{mi}}7$, $D_{\text{mi}}7$, E^b_6 , $E_{\text{mi}}7(b_5)$, $C_{\text{mi}}9/F$, $F_{13}(b_9)$.

(F13(b9)) **47** B^b6/9 D^b9(b5) C⁹ F13 E^b9 A^b9 B⁹ C⁹ F13(b9) B^b6/9

(B^b6/9) D⁹(b5) C[#]9 F[#]13 A⁹ A^b7(#5) D^b9 G⁹ F[#]13 B^b13 G^m7/C

(G^m7/C) C13(b5) **57** E^b6/9 F^b6/9 B^bnat7 B^o C⁹ C[#]o D^m7 D^m7/C

B^m7(b5) E7(^b9/[#]5) A^m7 A^b13 G^m9 C13 A^m7 D7 G^m7 A^m7 B^bnat7 B^o B^b/C C⁹

F^b6/9 A^m7 B^b B^o C⁹ C[#]o D^m7 D^m7/C B^m7(b5) E7 A^m7 G^m7 C7

E^b9 D7 G^m7 B^o C7sus C⁹ F7sus B⁹(b5) **78** B^b6/9 E^b6 E^o F F[#]o

G^m7 G^m7/F E^m7(b5) A7 D^m7 C^m7 F⁹ A^b9 G7 C7sus C⁹

F13(b5) B^b E^b E^o F D7/F[#] G^m7 G^m7/F E7 A7 D^m7

C^m7 F7 D7(#9) G13 C^m7 C^m9 F13 B^b6 B^b6/9 **89** D^b9

Chords: C9, F13(b9), Ab9, F#13, G13, C9, Gb9, F13(b9), Bb6/9, Db9, C9, F13(b9)

Measures 90-94

Chords: D7(#9), G13, Dbmi9, Gb9, Dmi9, G13 (97), C6/9, C6, F6, F#6, G9, E7/G# Ami7, Ami7/G

Measures 95-99

Chords: F#mi7(b5), B7(b9), Emi7, Dmi7, G9, Bb9(b5), A9, Dmi7, F/G, Bb9, B7(b9)

Measures 100-104

Chords: C6/9, F, F#6, G, G#6, Ami, Ami7/G, F#mi7(b5), B7(b9), Emi7, Dmi7, G13

Measures 105-109

Chords: Bb13, Bb9(#5), A7(b9), Dmi7, E6, Dmi7, F/G, C6/9, F6, Bbmi7, Bb6, C9, C#6

Measures 110-114

Chords: Dmi7, C6, Dmi7/C, Bmi7(b5), E7(b9), Ami7, Gmi7, C9(b5), C9, Eb13(b5), D7(#9), Gmi7

Measures 115-119

Chords: C9, F6/9, Bb6, Bb6, C6, C#6, Dmi7, Dmi7/C, Bmi7(b5), E7(b9), Ami7, Bb/C

Measures 120-124

Chords: (Bb/C), C9, Eb9/C, D9, Gmi9, Ami7, Bb6, Gmi7/C, Gmi7(b5)/C

Measures 125-129

Chords: F6/9

Measures 130-134

Sold to Michael Uhrich by J. W Pepper & Son, Inc.

NUTCRACKER ROCK

BASS

By TCHAIKOWSKY
Arranged by MIKE SMUKAL

ROCK/MARCH ♩ = 116

5

1 6 7 8

9 10 11 12

13

14 15 16

17 18 19 20

21

22 23 24

25 26 27 28

29

30 31 32

BASS

NUTCRACKER ROCK

Musical staff 1: Bass line for measures 33-36. Includes dynamics *mf* and accents.

Musical staff 2: Bass line for measures 37-40. Includes measure marker 37 in a box and accents.

Musical staff 3: Bass line for measures 41-44. Includes dynamics *mf* and accents.

Musical staff 4: Bass line for measures 45-48. Includes accents.

Musical staff 5: Bass line for measures 49-52. Includes measure marker 49 in a box, dynamics *ff*, and a long note.

Musical staff 6: Bass line for measures 53-56. Includes dynamics *mf* and accents.

Musical staff 7: Bass line for measures 57-60. Includes dynamics *ff* and a long note.

Musical staff 8: Bass line for measures 61-64. Includes dynamics *mf* and accents.

BASS

SUGARPLUM ROCK FROM THE NUTCRACKER SUITE

ARRANGED BY PAUL CLARK

ROCK

2

3

032-3928-00

032-3928-00

11

19

27

mp CRESC.

f mp CRESC.

ff f

39 OPEN FOR SOLOS - BACKGROUNDS ON CUE
G_M⁷

Musical staff 1: Bass clef, key signature of two flats (B-flat and E-flat). Measure 39 starts with a repeat sign and a dynamic marking of *f*. The notation consists of eighth notes and quarter notes.

Musical staff 2: Continuation of the eighth-note pattern from the previous staff, ending with a repeat sign.

47

Musical staff 3: Measure 47 begins with a dynamic marking of *f*. The notation includes quarter notes, eighth notes, and a half note. Dynamic markings *mp* and *CRESC.* are present.

52

Musical staff 4: Continuation of the eighth-note pattern, starting with a dynamic marking of *f*.

Musical staff 5: Continuation of the eighth-note pattern, ending with a repeat sign.

60

Musical staff 6: Continuation of the eighth-note pattern, ending with a repeat sign.

68

Musical staff 7: Continuation of the eighth-note pattern, ending with a dynamic marking of *mp*.

Musical staff 8: Continuation of the eighth-note pattern, featuring dynamic markings *CRESC.*, *f*, and *mp*.

Musical staff 9: Continuation of the eighth-note pattern, ending with a dynamic marking of *ff*, a fermata, and a double bar line.

THE FIRST NOEL

BASS

Arranged by PETER BLAIR

SLOWLY 5

1-5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21 *RIT.*

22

23 *mp*

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43 *BUILD*

44

45

46 *SLOWER*

47

48

49 *RALL.*

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

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THIS CHRISTMAS

BASS

Words and Music by
DONNY HATHAWAY and NADINE MCKINNOR
Arranged by JOHN BERRY

(MODERATE ROCK)

The bass line is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music, each with a measure number and a set of chords. The chords are: Staff 1 (measures 1-4): Gmi7, F2/A, Ebma7, F2, Dmi7, Ebma7, Dmi7, Gmi7/C, F2. Staff 2 (measures 5-8): (F2), Dmi7, Gmi7, F2/A, Ebma7. Staff 3 (measures 9-12): FMA7, Dmi7, Ebma7, C/D, Bb/C. Staff 4 (measures 13-16): FMA7, Dmi7, Ebma7, C/D, Bb/C. Staff 5 (measures 17-20): Ami7, D9, D7(#9), Gmi7, Bb/C. Staff 6 (measures 21-24): FMA7, Bbma7, Ebma7, Ami7, Dmi7, Bmi7(b5), B7(b5). Staff 7 (measures 25-29): Bbma7, Ami7, Gmi7, F2, Dmi7, Bbma7, Dmi7, Ebma7, Gbma7. Staff 8 (measures 30-33): FMA7, Dmi7, Ebma7, C/D, Bb/C.

BASS

Musical notation for measures 34-37. Chords: FMA7, Dmi7, EbMA7, C/D Bb/C. Dynamics: mf.

Musical notation for measures 38-42. Chords: Ami7, D9, D7(#9), Gmi7, Bb/C, FMA7, B+7. Measure 38 is boxed. Dynamics: f, mf.

Musical notation for measures 43-46. Chords: BbMA7, EbMA7, Ami7, Dmi7, Bmi7(b5), B7(b5), BbMA7, Ami7, Gmi7, F2. Measure 46 is boxed. Dynamics: mf.

Musical notation for measures 47-50. Chords: Dmi7, B7(b5), Bb13, Bb/Ab, DbMA7. Dynamics: f, mf.

Musical notation for measures 51-54. Chords: FMA7, Dmi7, EbMA7, C/D Bb/C. Measure 51 is boxed. Dynamics: f.

Musical notation for measures 55-58. Chords: FMA7, Dmi7, EbMA7, C/D Bb/C. Dynamics: mf.

Musical notation for measures 59-63. Chords: Ami7, D9, D7(#9), Gmi7, Bb/C, FMA7, B+7. Measure 59 is boxed. Dynamics: f.

Musical notation for measures 64-67. Chords: BbMA7, EbMA7, Ami7, Dmi7, Bmi7(b5), B7(b5), BbMA7, Ami7, Gmi7, F2. Measure 67 is boxed. Dynamics: mf.

Musical notation for measures 68-71. Chords: Dmi7, B7(b5), Bb13, Bb/Ab, EbMA7, Dmi7, DbMA7, GbMA7. Dynamics: f, mf, p.