



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 E♭ Alto Saxophone  
2nd E♭ Alto Saxophone  
1st B♭ Tenor Saxophone  
2nd B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
1st B♭ Trumpet  
2nd B♭ Trumpet  
3rd B♭ Trumpet  
4th B♭ Trumpet

1st Trombone  
2nd Trombone  
3rd Trombone  
Bass Trombone  
Guitar Chords  
Guitar  
Piano  
Bass  
Drums  
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 *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  
437055

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

BUCKET MUTE

CHORDS: C13, A9, G9, C13(b9), Eb9(b9), D7(b9), F#9, G9, C13(b9), F#13, A9, G9, C13(b9), A7(b9), Eb9, D9, F#9

1 2 3 4 5 6 7 8

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## CONDUCTOR

- 2 -

## 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 TBN.

GTR.

PNO.

VIOLAS

BASS

DRUMS

9

10

11

12

13

14

15

16

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SOLO

CHORDS: (F#9) G9 D9 C15(b9) F6 Fmaj7 Bbmaj7 Bb C9 Dm9 Dm/C F/C Bbm7(b9) E7(b9) Am7 Gm7 C9 Am7

## CONDUCTOR

- 3 -

## 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 TBN.

GTR.

PNO.

VIBES

BASS

DRUMS

17 18 19 20 21 22 23 24

Legal Use Requires Purchase

## CONDUCTOR

- 4 -

## 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 TBN.  
GTR.  
PNO.  
VIBES  
BASS  
DRUMS

25 26 27 28 29 30 31 32

Chorus

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## CONDUCTOR

- 5 -

## I HEARD THE BELLS ON CHRISTMAS DAY

36

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.

VIOLAS

BASS

DRUMS

33 34 35 36 37 38 39 40

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## CONDUCTOR

- 7 -

## 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 TBN.

GR.

PNO.

VIOL.

BASS

DRUMS

49 50 51 52 53 54 55 56

Legal Use Required Purchase



## CONDUCTOR

- 9 -

## I HEARD THE BELLS ON CHRISTMAS DAY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

VIOLS

BASS

DRUMS

65 66 67 68 69 70 71 72

Legal Use Requires Purchase

## CONDUCTOR

- 10 -

## I HEARD THE BELLS ON CHRISTMAS DAY

73 74 75 76 77 78 79 80

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.

VIOLAS

BASS

DRUMS

Chords: G%, C%, C#%, D, Eb%, E%7, E%7/D, C#%7(b9), F#7, B%7, A%7, D9, F9, E7, A7sus, A9, D%9(b9), G%, C%, C#%, D, Eb%, E%7, E%7/D, C#%7(b9), F#7, B%7, A%7, D9, F9, E7, A7sus, A9, D%9(b9), C%, F%, F#%, G, A%, A%7, A%7/G, F#%7(b9), B7, E%7, D%7, G9, B9, A7, D7sus, D9, G%9(b9), C%, F%, F#%, G, A%, A%7, A%7/G, F#%7(b9), B7, E%7, D%7, G9, B9, A7, D7sus, D9, G%9(b9), G%, C%, C#%, D, Eb%, E%7, E%7/D, C#%7(b9), F#7, B%7, A%7, D9, F9, E7, A7sus, A9, D%9(b9), C%, F%, F#%, G, A%, A%7, A%7/G, F#%7(b9), B7, E%7, D%7, G9, B9, A7, D7sus, D9, G%9(b9), B%9, Eb%, E%, F, F#%, G%7, G%7/F, E%7(b9), A7, D%7, C%7, F9, A%9, G7, C7sus, C9, F%9(b9), B%9, Eb%, E%, F, F#%, G%7, G%7/F, E%7(b9), A7, D%7, C%7, F9, A%9, G7, C7sus, C9, F%9(b9), (B%9), Eb%, E%, F, F#%, G%7, G%7/F, E%7(b9), A7, D%7, C%7, F9, A%9, G7, C7sus, C9, F%9(b9)

## CONDUCTOR

- 11 -

## I HEARD THE BELLS ON CHRISTMAS DAY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

VIOLAS

BASS

DRUMS

81 82 83 84 85 86 87 88

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## CONDUCTOR

- 12 -

## I HEARD THE BELLS ON CHRISTMAS DAY

89 90 91 92 93 94 95 96

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

VIBES

BASS

DRUMS

Legal Use Requires Purchase

## CONDUCTOR

- 13 -

## I HEARD THE BELLS ON CHRISTMAS DAY

97

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

97 98 99 100 101 102 103 104

Chords: C6, C6, F6, F6, G9, E7/G#, Am7, Am7/G, F#m7(b9), G7(b9), Em7, Dm7, G9, G7(b9), A9, Dm7, F/G, G7(b9), G7(b9)

Ensemble: Ens.

Legal Use

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.

VIBES

BASS

DRUMS

Legal Use

105 106 107 108 109 110 111 112

Chords: C#m, F, F#m, G, G#m, Ami, Am7/G, F#m7(b9), B7(b9), Em7, Dm7, G13, Bb13, Bb9(#5), A7(b9), A7(b9), Dm7, Eo, Dm7, F/G, C#m

Dynamic markings: m2, cresc., FULL

## CONDUCTOR

- 15 -

## I HEARD THE BELLS ON CHRISTMAS DAY

113

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

PNO.

VIOLAS

BASS

DRUMS

113 114 115 116 117 118 119

Legal Use

Requires Purchase

Chorus

113

114

115

116

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121

122

123

124

125

126

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1000

## CONDUCTOR

- 16 -

## I HEARD THE BELLS ON CHRISTMAS DAY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

VIBES

BASS

DRUMS

120 121 122 123 124 125 126

## I HEARD THE BELLS ON CHRISTMAS DAY

CONDUCTOR

- 17 -

I HEARD THE BELLS ON CHRISTMAS DAY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPtr. 1

TPtr. 2

TPtr. 3

TPtr. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

VIBES

BASS

DRUMS

127

128

129

130

131

132

133

134

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