

STRING EXPLORER SERIES

Blue Christmas

(A Christmas feature for basses)

Words and Music by Bill Hayes and Jay Johnson

Arranged by Bob Phillips

INSTRUMENTATION

| | |
|---|---|
| Conductor Score..... | 1 |
| Violin I..... | 8 |
| Violin II..... | 8 |
| Viola..... | 5 |
| Violin III (Viola  | 3 |
| Cello..... | 5 |
| String Bass..... | 5 |
| Piano Accompaniment..... | 1 |

NOTES TO THE CONDUCTOR

Made famous by Elvis Presley in the 1950s, this fun and swingin' blues piece is delightfully arranged to feature an individual bass player or the whole section with the strings playing backup. The bass solo is easy and the rest of the orchestra gets in on the fun when they simulate the drumset in bars 22–36. Go all out with this one! The bass section may want to dress like Elvis, and they should say the words in bar 52 in an “Elvis”-like voice. Take care to play the slides in bars 35 and 54 as a blues ornament.



Dedicated to my favorite bass player, Katy Bowers

Blue Christmas

CONDUCTOR SCORE
Duration - 2:30

(A Christmas feature for basses)

Words and Music by
BILL HAYES and JAY JOHNSON

Arranged by Bob Phillips

Moderate swing eighth notes (♩ = 92)

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

Moderate swing eighth notes (♩ = 92)

Piano Accompaniment

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

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Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.

Musical score for measures 10-13. The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The key signature is one sharp (F#). Measure 10 starts with a treble clef and a key signature of one sharp. The string parts feature various fingerings and bowings, including a -4 bowing in the Cello and -1 in the Str. Bass. The Piano part has a 3-measure triplet in the right hand. Measure numbers 10, 11, 12, and 13 are indicated at the bottom of the staves.

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.

Musical score for measures 14-18. The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, and Piano Accompaniment. The key signature is one sharp (F#). Measure 14 starts with a treble clef and a key signature of one sharp. The string parts feature various fingerings and bowings, including a -4 bowing in the Cello and -2 in the Str. Bass. The Piano part has a *mp* dynamic marking. Measure numbers 14, 15, 16, 17, and 18 are indicated at the bottom of the staves.

22 Chu, chu chu, chu, chu chu

Vlns. I *pp* *f*
Hold hand up and snap fingers.

Vlns. II *pp* *f*
Hold hand up and snap fingers.

Vla. (Vln. III) *pp* *f*
Hold hand up and snap fingers.

Cello *pp* *f*
Tap cello top.

Str. Bass *mf* *pizz.* *f*

Piano Accomp. *pp* *f*
Hold hand up and snap fingers.

19 20 21 22

Vlns. I *simile*

Vlns. II *simile*

Vla. (Vln. III) *simile*

Cello *simile*

Str. Bass

Piano Accomp. *simile*

23 24 25 26 27

30 Hold hand up and snap fingers.

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Chu, chu chu, chu, chu chu

Tap viola top.

pizz.
f

f

30

28 29 30 31 32

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

arco
f arco 4

f arco

f arco

f arco

f

33 34 35 36 37

38

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

f

38 39 40 41 42

46

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

mp, *p*

mp, *p*

mp, *p*

mp, *pizz.*

mp, *mf*

f

arco

Lo 4

46

43 44 45 46 47

Lo 1

Hi 3

x1 arco

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

** (Spoken like Elvis)
"Thank you, thank you very much!"

** (Spoken like Elvis)
"Thank you, thank you very much!"

** (Spoken like Elvis)
"Thank you, thank you very much!"

** (Spoken like Elvis)
"Thank you, thank you very much!"

** (Spoken like Elvis)
"Thank you, thank you very much!"

48 49 50 51 52

53 A tempo

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

p *f*

V 2 2

3

V Lo 4 3

3

p *f*

p *f*

p *f*

3

53 54 55 56

** The basses should speak in an "Elvis" like cadence and range, with the rest of the orchestra joining in after the first "Thank You".

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