

# ALL ABOUT THAT BASS

for S.S.A. voices and piano  
with optional SoundTrax CD\*

Performance time: approx. 3:12

Arranged by  
**ALAN BILLINGSLEY**

Words and Music by **MEGHAN TRAINOR**  
and **KEVIN KADISH**

Pop rock (♩ = ca. 132-138)

SOLO  
or SMALL GROUP

SOPRANO I

SOPRANO II

ALTO

PIANO

*mf*

Be-cause you know I'm

Be-cause you know I'm

Be-cause you know I'm

Be-cause you know I'm

Pop rock (♩ = ca. 132-138)

*mf*

\* SoundTrax CD available (43481).

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Sole Selling Agent for This Arrangement: Alfred Music

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Hand claps

3 *continue pattern through m. 8*

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. I'm all a-bout that bass, 'bout that

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm

bass. I'm all a-bout that bass, 'bout that bass. I'm

bass. I'm all a-bout that bass, 'bout that bass. I'm

bass. I'm all a-bout that bass, 'bout that bass. I'm

*tacet hand claps*

**f**

all a-bout that bass, 'bout that bass, bass, bass, bass, bass. Yeah, it's pret-ty clear,

all a-bout that bass, 'bout that bass.

all a-bout that bass, 'bout that bass.

all a-bout that bass, 'bout that bass.

I ain't no size two. But I can shake it, shake it like I'm sup-posed to do.

Size two, shake it, shake it.

Size two, shake it, shake it.

Size two, shake it, shake it.

15

'Cause I got that boom, boom... that all the boys chase and all the right junk in all...

Boom, boom... All the right junk in all...

Boom, boom... All the right junk in all...

Boom, boom... All the right junk in all...

19

18

... the right plac - es. I see them mag - a - zines, work - in' that Pho - to - shop...

... the right plac - es. Ah... ah...

... the right plac - es. Ah... ah...

... the right plac - es. Ah... ah...

We know that stuff ain't real. — C'-mon now, make it stop. If you got beau-ty, beau-ty,  
 Make it stop. Ah -  
 Make it stop. Ah -  
 Make it stop. Ah -

just raise 'em up 'cause ev-'ry inch of you is per-fect from the  
 Ev-'ry inch of you is per-fect from the  
 Ev-'ry inch of you is per-fect from the  
 Ev-'ry inch of you is per-fect from the

26 27 *mf*

bot-tom to the top. Sha -

*f*  
bot-tom to the top. Yeah, my mom-ma\_\_ she told me\_\_ don't wor-ry\_\_ a -bout your size. \_

*f mel.*  
bot-tom to the top. Yeah, my mom-ma\_\_ she told me\_\_ don't wor-ry\_\_ a -bout your size. \_

*f*  
bot-tom to the top. Yeah, my mom-ma\_\_ she told me\_\_ don't wor-ry\_\_ a -bout your size. \_

29

oo wah wah sha - oo wah wah

She says, "Boys like\_\_ the girls for\_\_ the

She says, "Boys like\_\_ the girls for\_\_ the

She says, "Boys like\_\_ the girls for\_\_ the

beau-ty \_\_\_ they hold in-side.' \_\_\_ That beau-ty, beau-ty. Uh That beau-ty, beau-ty.

beau-ty \_\_\_ they hold in-side.' \_\_\_ You know

beau-ty \_\_\_ they hold in-side.' \_\_\_ That beau-ty, beau-ty. Uh That beau-ty, beau-ty.

*mf*

Sha -

Won't be \_\_\_ no stick fig - ure, sil - i - cone Bar - bie doll. \_\_\_

won't be no stick fig - ure, sil - i - cone Bar - bie doll. \_\_\_

Won't be \_\_\_ no stick fig - ure, sil - i - cone Bar - bie doll. \_\_\_

37

oo wah wah sha - oo wah wah

So, if that's what you're in - to then

So, if that's what you're in - to then

So, if that's what you're in - to then

40

go a-head and move a-long. Be-cause you know I'm *mf*

go a-head and move a-long. Be-cause you know I'm *mf*

go a-head and move a-long. Be-cause you know I'm *mf mel.*

go a-head and move a-long. Be-cause you know I'm



43

Hand claps

continue through m. 48

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

*mf*

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm

49 *tacet hand claps* 51

all a-bout that bass, 'bout that bass. *Hey!* I'm bring-in' boo-ty back. *f*

all a-bout that bass, 'bout that bass. *Hey!* I'm bring-in' boo-ty back. *f mel.*

all a-bout that bass, 'bout that bass. *Hey!* I'm bring-in' boo-ty back. *f*

*f*

52

Go a-head and tell them skin-ny la-dies that.

Go a-head and tell them skin-ny la-dies that. *mel.*

Go a-head and tell them skin-ny la-dies that.

Nah, I'm just playin'. I know you think you're fat.

Nah, I'm just playin'. I know you think you're fat.

Nah, I'm just playin'. I know you think you're fat.

But, I'm here to tell ya ev-ry inch of you is per-fect from the bot-tom to the top. Yeah, my *mel.*

But, I'm here to tell ya ev-ry inch of you is per-fect from the bot-tom to the top. Yeah, my *mel.*

But, I'm here to tell ya ev-ry inch of you is per-fect from the bot-tom to the top. Yeah, my

59 *opt. SOLO ad lib.*

*mf*

SOLO or SMALL GROUP *Woo!* Your size. *mf* Hey!

*Sha-oo wah wah*

mom-ma \_\_\_ she told me \_\_\_ don't wor - ry \_\_\_ a - bout your size. \_\_\_

mom-ma \_\_\_ she told me \_\_\_ don't wor - ry \_\_\_ a - bout your size. \_\_\_

mom-ma \_\_\_ she told me \_\_\_ don't wor - ry \_\_\_ a - bout your size. \_\_\_

*sim.*

62

*sha-oo wah wah*

She says, "Boys like \_\_\_ the girls for \_\_\_ the beau - ty \_\_\_ they hold in-side." \_\_\_

She says, "Boys like \_\_\_ the girls for \_\_\_ the beau - ty \_\_\_ they hold in-side." \_\_\_

She says, "Boys like \_\_\_ the girls for \_\_\_ the beau - ty \_\_\_ they hold in-side." \_\_\_

That beau-ty, beau-ty. Uh That beau-ty, beau-ty. Won't be no stick fig - ure,  
 You know I won't be no stick fig - ure,  
 That beau-ty, beau-ty. Uh That beau-ty, beau-ty. Won't be no stick fig - ure,

Bar - bie doll. No! *(rejoin section)*  
 Sha - oo wah wah sha - oo wah wah  
 sil - i - cone Bar - bie doll. So, if  
 sil - i - cone Bar - bie doll. So, if  
 sil - i - cone Bar - bie doll. So, if

71 *opt. SOLO ad lib.*

Go a-head\_ and move a-long. — Woo! —

SOPRANO I  
that's what\_ you're in - to\_ then go a-head\_ and move a - long. —

SOPRANO II  
that's what\_ you're in - to\_ then go a-head\_ and move a-long. —

ALTO  
that's what\_ you're in - to\_ then go a-head\_ and move a-long. —

74

Hand claps

You know I'm... No\_\_ tre-ble.

*mf*  
Be-cause you know I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm

*mf mel.*  
Be-cause you know I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm

Be-cause you know I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm

77 *continue through m. 80*

Woo ————— Yeah ————— yeah ————— yeah —

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

80

— yeah — yeah — yeah — Don't you know I'm

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. Be-cause you know I'm

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. Be-cause you know I'm

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. Be-cause you know I'm

83

all a-bout that bass, 'bout that bass. \_ Said, I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

*dim.*

86

bass. *Uh-huh* I'm all a-bout that bass, 'bout that bass. \_ Yeah, I'm

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm



89 91

all a-bout that bass, 'bout that bass. — *Oo* — I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. Be-cause you know I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. Be-cause you know I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. Be-cause you know I'm all a-bout that bass, 'bout that

92

bass. — *Said*, I'm all a-bout that bass, 'bout that bass. *Uh-huh* I'm

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm

bass. No tre-ble. I'm all a-bout that bass, 'bout that bass. No tre-ble. I'm

95

all a-bout that bass, 'bout that bass. \_ Yeah, I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

all a-bout that bass, 'bout that bass. No tre-ble. I'm all a-bout that bass, 'bout that

98 (end solo)

bass. \_

bass. 'Bout that bass, 'bout that bass. Hey hey hey

bass. 'Bout that bass, 'bout that bass. Hey hey hey

bass. 'Bout that bass, 'bout that bass. Hey hey hey

101

hey — oo — You know you like this bass. Yeah! —

hey — oo — You know you like this bass. Yeah! —

hey — oo — You know you like this bass. Yeah! —

The musical score for measures 101-103 consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "hey — oo — You know you like this bass. Yeah! —". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

104

*giggle*

*giggle*

*giggle*

The musical score for measures 104-106 consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The lyrics are: "*giggle*". The piano accompaniment continues with a bass line and chords.