

Worst Christmas Song Ever

Words and Music by Glenn Simonelli

f $\text{♩} = 44$

Voice: Look at them they're so cute in their sleep ers_ in their slum-ber, sopeace-ful not a care in the world Are they dream-ing of Christ-mas? Gay-ly danc-ing with rein-deer? Should they be this ser ene, or do they seem a

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Violin I

Violin II

Viola

Harp

Piano

Acoustic Bass

Xylophone

Snare

High Tom

Low Tom

Kick

Hi-Hat

Crash

Ride

Wood Blocks

Gm7 C9 Fmaj7 Dm Eb9 C7/E Am7 A7 D(b5) D(b9) Gm6 C(b9) Am7 A7 D7(b9) D9 Bbmaj7/C Bbm7

pp < p pp ppp ppp < pp

pp < p pp ppp ppp < pp

pp < p pp ppp ppp < pp

pp

A

15 $\text{♩} = 96$ *ff*

lit-tle too com - pla cent?_ May-be we _should mess with their heads. Let's not get them an-y- thing for Christ - mas_ Let them wake to

F/A A \flat (b5) G 9 /B Gm 7 Bbm(maj 7) C $(b9)$ F 9 C $(b9)$ F E $+$ F D b $+$ C $+$ F Am 11 /E

mp *p*

F/A A \flat (b5) G 9 /B Gm 7 Bbm(maj 7) C $(b9)$ F 9 C $(b9)$ F E $+$ F D b $+$ C $+$ F Am 11 /E

mp *mf* *mp*

F/A A \flat (b5) G 9 /B Gm 7 Bbm(maj 7) C $(b9)$ F 9 C $(b9)$ F E $+$ F D b $+$ C $+$ F Am 11 /E

ppp *mp*

F/A A \flat (b5) G 9 /B Gm 7 Bbm(maj 7) C $(b9)$ F 9 C $(b9)$ F E $+$ F D b $+$ C $+$ F Am 11 /E

mp *f*

F/A A \flat (b5) G 9 /B Gm 7 Bbm(maj 7) C $(b9)$ F 9 C $(b9)$ F E $+$ F D b $+$ C $+$ F Am 11 /E

mp

27

Voice: find a bar-ren tree__ Watch them look a- round__ No-thing to be found__ their fac-es full of in-cre-du-li-ty. Make then won-der if.

Chords: Eb^o D⁹ Gm Gm/F E⁹7 F⁹7 Gm Bb^o7 Am D⁷ Dm⁷ F⁹/C B^o Em/B B^o G⁷(sus4) C⁹ C⁹ E⁺ F

Instruments: Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Vln. I, Vln. II, Vla., Hp., Pno., A. Bass, Xyl., Snr., H.T., L.T., Kick, H-H, Crash, Ride, W.B.

Dynamics: *mp*, *mf*, *p*, *f*, *mp*, *mf*, *f*, *mp*, *ppp*, *mf*, *f*, *mf*, *mp*

Score for page 63, featuring various instruments and a vocal line. The score includes a key signature of one flat and a common time signature.

Chord Progression: B^b07, Am, D7, Dm7, F⁹/C, B⁰ Em/B B⁰, G⁷(sus4) C⁹, C⁹, E+, F, E+, F, D^b+, C⁷(b9).

Instrumentation: Voice, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Vln. I, Vln. II, Vla., Hp., Pno., A. Bass, Xyl., Snr., H.T., L.T., Kick, H-H, Crash, Ride, W.B.

Dynamic Markings: *p*, *f*, *mf*, *mp*.

Performance Indications: *p*, *f*, *mf*, *mp*, *f*, *mf*, *mp*, *f*, *mf*, *mp*, *f*, *mf*, *mp*.

97

Voice: but now I un-der-stand pas-sive ag-gres-sion Once they fall a-sleep we'll take the lights down Stow the de-cor-a-tions on the shelves

Chords: Cm⁷ Ebm⁷ A^{b9} Dm Gm⁷ C^(b9) F E⁺ F D^{b+} C^{7(b5)} Dm Dm/C B^{bm} G^{7/B}

Instruments: Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1-4, Tbn. 1-3, B. Tbn., Vln. I, Vln. II, Vla., Hp., Pno., A. Bass, Xyl., Snr., H.T., L.T., Kick, H-H, Crash, Ride, W.B.

Dynamics: *mp*, *mf*, *ff*, *f*

Performance notes: *div.* (divisi) for Vln. I and Vln. II in the final measure.

108

Voice: they'll won-der what went wrong We'll smile and not let on And put the "No" back in No el.

Chords: Gm G⁷/Bb A⁷ Dm C⁶ B⁹ B⁹maj⁷ F⁹ Fm⁶ B⁹ Am⁶ Dm Gm⁹ C¹³ F B⁷ A⁷ Dm

Tpt. 1-4: *f* *mf* *f* *ff*

Tbn. 1-3: *p*

Vln. I-II: *p* *pp* *p*

Vla.: *p* *pp* *p*

Pno.: Gm G⁷/Bb A⁷ Dm C⁶ B⁹ B⁹maj⁷ F⁹ Fm⁶ B⁹ Am⁶ Dm Gm⁹ C¹³ F B⁷ A⁷ Dm

A. Bass: Gm G⁷/Bb A⁷ Dm C⁶ B⁹ B⁹maj⁷ F⁹ Fm⁶ B⁹ Am⁶ Dm Gm⁹ C¹³ F B⁷ A⁷ Dm

Xyl., Snr., H.T., L.T., W.B.: -

Kick: -

H-H: -

Crash: -

Ride: -

Score for page 119, featuring various instruments and a voice part. The score includes a key signature of one flat and a common time signature. The instruments listed are Voice, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1-4, Tbn. 1-3, B. Tbn., Vln. I, Vln. II, Vla., Hp., Pno., A. Bass, Xyl., Snr., H.T., L.T., Kick, H-H, Crash, Ride, and W.B.

The score is divided into two systems. The first system includes the Voice part (bass clef) and the first four staves of instruments (Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax.). The second system includes the remaining instruments (Tpt. 1-4, Tbn. 1-3, B. Tbn., Vln. I, Vln. II, Vla., Hp., Pno., A. Bass, Xyl., Snr., H.T., L.T., Kick, H-H, Crash, Ride, W.B.).

Chord progressions are indicated above the staves: F/C, B⁹7, G⁷, G⁹7, C^{maj}7, Am⁷, Em, Gm⁷, Gm⁷(b5), C(b9), F^{maj}7, Bb¹³, Eb^{maj}7, Cm⁷, Ebm⁷.

Dynamic markings include *mf*, *mp*, *ff*, *f*, and *p*.

G

131

Voice: Pic - ture their ex - pres - sion Christ - mas morn - ing We can tell them San - ta Claus has died It's

Alto 1: *mf* *mf* *mp*

Alto 2: *mf* *mf* *mp*

Tenor 1: *mf* *mf* *mp*

Tenor 2: *mf* *mf* *mp*

Bari. Sax.: *mf* *mf* *mp*

Tpt. 1: *mf* *mp* *p* *mp*

Tpt. 2: *mf* *mp* *p* *mp*

Tpt. 3: *mf* *mp* *p* *mp*

Tpt. 4: *mf* *mp* *p* *mp*

Tbn. 1: *mf* *mp* *p* *mp*

Tbn. 2: *mf* *mp* *p* *mp*

Tbn. 3: *mf* *mp* *p* *mp*

B. Tbn.: *mf* *mp* *p* *mp*

Vln. I: *f* *mf* *mp* *p* *mp*

Vln. II: *f* *mf* *mp* *p* *mp*

Vla.: *f* *mf* *mp* *p* *mp*

Hp.: *mf* *mp* *p* *mp*

Pno.: *mp*

A. Bass: *mf* *mp* *p* *mp*

Xyl.: *mf* *mp* *p* *mp*

Snr.: *mf* *mp* *p* *mp*

H.T.: *mf* *mp* *p* *mp*

L.T.: *mf* *mp* *p* *mp*

Kick: *mf* *mp* *p* *mp*

H-H: *mf* *mp* *p* *mp*

Crash: *mf* *mp* *p* *mp*

Ride: *mf* *mp* *p* *mp*

W.B.: *mf* *mp* *p* *mp*

Ab⁹ Dm Gm⁷ C^(b9) F E⁺ F Db⁺ C7^(b5) Dm Dm/C Bbm G7/B Gm G^{#7}/Bb A⁷

Score for page 14 of 152, featuring various instruments and dynamics. The score includes parts for Voice, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Vln. I, Vln. II, Vla., Hp., Pno., A. Bass, Xyl., Snr., H.T., L.T., Kick, H-H, Crash, Ride, and W.B. The score includes dynamic markings such as *f*, *mf*, and *ff*, and harmonic markings like F, Dm, Gm⁹, C¹³, and F¹³. The vocal line is marked with a dash, indicating it is silent. The piano part features a complex bass line with many accidentals. The drum set parts include a steady kick drum pattern and cymbal work.