

A JAZZ TRIO

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

1. SWINGIN' THE NIGHT AWAY

*Words and Music by
JAY ALTHOUSE*

Easy swing ($\text{♩} = \text{ca. } 116$) ($\text{♪} \text{ ♪} = \text{♩} \text{ ♩}$)

SOPRANO
ALTO
BARITONE

PIANO

Easy swing ($\text{♩} = \text{ca. } 116$) ($\text{♪} \text{ ♪} = \text{♩} \text{ ♩}$)

F6 F7/E \flat Gm7/D Gm7b5/D \flat B \flat maj7/C C9

mf

5

1. When the band starts swingin' the beat, makes me feel like
2. Swing that beat with rhythm and drums.. Makes me feel like

mf

F6 A \flat °7 Gm7 C7 F6 A \flat °7

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* Also available for S.S.A., Level Three (21644) and 2-part, Level Two (21645).
SoundTrax CD available (21646).

8

tap-pin' my feet.
snap-pin' my thumbs.

Noth-in' could be fin-er than din-ner in a din-er, or

Gm7 C7 F6 F7/Eb Gm7/D Gm7b5/D \flat

11 1.

swing-in' the night _ a - way.

swing-in' the night _ a - way.

1. F/C Dm7 G6 G+5 Gm/C C7-9 2. F/C Bb7b5/C F6

14

Ba - sie swung it when El - la sung it. It

15

Cm7 F7 Cm7 F7

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17

al - ways sound - ed fine. — Fans all dig it and *mf*

B♭maj7 F+5 B♭maj7 Dm7 G7

cool cats gig it. Swing it on down the line.

Dm7 G7 C7 B♭/C C7

When the band starts swing-in' the beat, makes me feel like

F6 A♭°7 Gm7 C7 F6 A♭°7

23

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This page contains musical notation for a piano-vocal piece. It features two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The music is divided into measures by vertical bar lines. Chords are indicated above the staff at the beginning of each measure. The vocal part includes lyrics such as 'al - ways sound - ed fine.', 'Fans all dig it and', 'cool cats gig it.', 'Swing it on down the line.', 'When the band starts swing-in' the beat, makes me feel like', and 'F6 A♭°7 Gm7 C7 F6 A♭°7'. Dynamic markings like 'mf' (mezzo-forte) are placed above certain notes. A large red watermark with the text 'Legal Use Requires Purchase Only' is overlaid diagonally across the page.

26

tap - pin' my feet. — Noth-in' could be fin - er than din - ner in a din - er, or

Gm7 C7 F6 F7/E♭ Gm7/D Gm7b5/D♭

29

swing-in' the night - a - way, — just swing-in' — the

F/C Bm7b5 Gm7

32

night a - way. —

G♭7 N.C.

8va ↴

2. NIGHTINGALE

Words and Music by
JAY ALTHOUSE

Soprano, Alto, Baritone, Piano

Somewhat freely ($\text{♩} = \text{ca. } 80\text{-}84$) *mp*

Soprano: $\text{G}:\frac{4}{4}$ - [Notes: B, C, D, E, F, G] *Oo*

Alto: $\text{C}:\frac{4}{4}$ - [Notes: A, B, C, D, E, F] *mp*

Baritone: $\text{B}:\frac{4}{4}$ - [Notes: G, A, B, C, D, E] *mp*

Piano: $\text{G}:\frac{4}{4}$ - [Notes: D, E, F, G] *mp*

Somewhat freely ($\text{♩} = \text{ca. } 80\text{-}84$) N.C.

Piano: $\text{G}:\frac{4}{4}$ - [Notes: D, E, F, G] *mp*

4

rit.

rit.

8 Tenderly, in tempo

10 *mp* (*opt. solo*)

Night - in-gale, night-in-gale,

Tenderly, in tempo

Cadd9 G/B Am C/G

12 (end solo)

high up in the tree. Night - in-gale,
mp (*opt. solo*)

F Gsus G Cadd9 G/B

15 night-in-gale, sing your song for me. (end solo)

Am C/G F Gsus G C Em/B

21643

18 *mp*

Late at night I hear your song, haunting - ing mel - o -

Am Em/G Fmaj7 F6 Em7 C/E Dm7 F/G G7

21

mf

dy. How I won - der where you are, so

Csus add9 C Fm7 Ab/Bb Bb7 Eb maj7 Ab Ab6

24

rit.

26 *mp a tempo*

free. Night - in-gale,

Dm7 G7 C

rit.

mp a tempo

G/B C

27

night-in-gale,
high up in the tree.

Am7 C/G Fmaj7 Gsus G Cadd9 C

30

Night - in - gale, night-in - gale, sing your song,

Cadd9 G/B Am7 CG G6 N.C.

rit.

Slowly, freely

33

sing your song. Sing your song for me.

* May be sung a cappella here to end.

3. I-95

Words and Music by
JAY ALTHOUSE

Bright swing ($\text{♩} = \text{ca. } 152+$) ($\text{♩} \text{♩} = \text{♩} \text{♩}$)

SOPRANO
ALTO

BARITONE

PIANO

*1st time: ALL SING MELODY
(Sop. part)*

*2nd time: SING PARTS
mf*

*1. I Nine - ty Five
2. Two thou-sand miles*

mf

Bright swing ($\text{♩} = \text{ca. } 152+$) ($\text{♩} \text{♩} = \text{♩} \text{♩}$)

Em7 Eb7 Dm7 Db₆⁹ C₆⁹ F₆⁹

*runs north and south.
from north to south.*

From Maine to

C₆⁹ F₆⁹

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8

Flor - i - da, north and south.

If you're

C⁹₆

11

go-in' to Mi-am-i, you got-ta take Nine-ty Five South.

Dm7 D♭⁹₅ C⁹₆ E♭maj7 Dm7 D♭9

15

Ban - gor, Bos - ton, New York, New Jer - sey, — Del - a-ware, Bal - ti-more and

C⁹₆ C⁹

21643

A musical score for a piano-vocal piece. The score consists of two staves: a treble clef staff for the vocal part and a bass clef staff for the piano. The vocal part includes lyrics. The piano part shows chords and bass notes. Measure numbers 18, 21, and 23 are indicated above the staves. Chords shown include D.C., F7, C6, Dm7, and G.

18
then D.C. Now we're head-in' south to old Vir - gin - ia. And

F7

21
noth - in' could be fin - er than a ride through Car - o - li - na. —

C6

23
Then we hit Sa - van - nah and Jack - son - ville. — It's

Dm7 G

A musical score for 'Doo Wop' featuring two staves: a vocal part and a piano part.

Vocal Part:

- Measure 25: Treble clef. Notes: A, A, A, A, B, B, B, B, C, C, C, C, D, D, D, D, E, E, E, E. The first two groups of four notes each are grouped by a brace under the first two groups of four. The last group of four notes is grouped by a brace under the last two groups of four. The measure ends with a fermata over the last note.
- Text: "not ver - y far and it's all down - hill from there. —"
- Measure 27: Treble clef. Notes: A, A, A, A, B, B, B, B, C, C, C, C, D, D, D, D, E, E, E, E. The first two groups of four notes each are grouped by a brace under the first two groups of four. The last group of four notes is grouped by a brace under the last two groups of four.
- Text: "Ba doo bop. Oo wee. —"
- Measure 32: Treble clef. Notes: A, A, A, A, B, B, B, B, C, C, C, C, D, D, D, D, E, E, E, E. The first two groups of four notes each are grouped by a brace under the first two groups of four. The last group of four notes is grouped by a brace under the last two groups of four.
- Text: "doot dot doot dot dwee dop. —"

Piano Part:

- Measure 25: Chords: Em7, Eb7, Dm7, Dbb9b5, C6⁹.
- Measure 28: Chords: F9, C6, F9.
- Measure 32: Chords: C6.

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35

Doo dot, doo dot, ba doo bop.

Dm7 G6 C6 Ebmaj7 Dm7 Db9

39

I Nine-ty Five runs north and south. From

C6⁹ F6⁹ C6

43

Maine to Flor-i-da, north and south. If you're

F6⁹ C6⁹

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A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five staves of music. The lyrics are as follows:

47 go - in' to Mi-am - i, you got - ta take Nine-ty Five South.

Dm7 D \flat 9 \flat 5 C $_6^9$

50 If you're go-in' to Mi-am - i, you got - ta take _____

51 got - ta take _____

Dm6 D \flat 9 \flat 5

53 Nine-ty Five South. _____

C $_6^9$

The score includes various dynamics such as *f* and *v.v.*, and performance markings like \checkmark .

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PERFORMANCE NOTES

A *Jazz Trio* is a set of three pieces in jazz styles for young and developing choral groups. It is available in editions for S.A.B. (21643), S.S.A. (21644), and 2-Part Voices (21645). The three pieces are designed to introduce young choral singers to vocal jazz styles and to develop their performance skills through music that is neither rhythmically nor melodically difficult. Singers can then concentrate on the feel and style of the music.

Choral directors can use *A Jazz Trio* as a teaching tool to develop tone production, diction, and swing feel while singing in a vocal jazz style. Vibrato should be controlled but not eliminated. And diction is important: sing it as you say it. Vocal jazz can also develop singers' ears by expanding their harmonic vocabulary. The songs in *A Jazz Trio* can be sung by choral groups of any size. All three numbers have piano accompaniment, or use the SoundTrax CD (21646).

The three songs in *A Jazz Trio* are:

1. *Swingin' the Night Away* – A light, easy swing piece. Use *Swingin' the Night Away* to develop group awareness of swing feel and a steady beat. Establish a laid back tempo, don't rush, and keep it steady. The references to "Basie" and "Ella" are to Count Basie, a jazz band leader, and Ella Fitzgerald, one of the premier jazz vocalists of the swing era.
2. *Nightingale* – This lush ballad begins with a vocal introduction on the neutral syllable "oo" which can be used for tone and pitch development. Two four-measure introductions may be sung by soloists. The harmonies develop the subtle tonal colors of jazz.
3. *I-95* – A bright swing feel characterizes this uptempo number which tells the story of Interstate 95 in the same manner as the legendary *Route 66*. The harmonies are easy to sing, so singers can concentrate on the rhythmic feel of the piece. There's also a brief, notated scat singing section.

In concert, the three numbers may be performed individually or as a group.

