

A JAZZ TRIO

for 2-part voices and piano
with optional SoundTrax CD*

1. SWINGIN' THE NIGHT AWAY

Words and Music by
JAY ALTHOUSE

Easy swing (♩ = ca. 116) (♩♩ = $\overset{\frown}{3}$ ♩)

PART I

PART II

PIANO

Easy swing (♩ = ca. 116) (♩♩ = $\overset{\frown}{3}$ ♩)

F6 F7/E♭ Gm7/D Gm7♭5/D♭ B♭maj7/C C9

mf

5 *mf*

1. When the band starts swing-in' the beat, — makes me feel like
2. Swing that beat with rhy-thm and drums... Makes me feel like

mf

1. When the band starts swing-in' the beat, — makes me feel like
2. Swing that beat with rhy-thm and drums... Makes me feel like

F6 A♭°7 Gm7 C7 F6 A♭°7

* Also available for S.A.B. (21643) and S.S.A. (21644).
SoundTrax CD available (21646).

8

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

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

Gm7 C7 F6 F7/Eb Gm7/D Gm7b5/Db

11 | 1. | 2.

swing-in' the night _ a - way. — swing-in' the night _ a - way. —

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 15

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

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

Cm7 F7 Cm7 F7

17

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

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

B♭maj7 F+5 B♭maj7 Dm7 G7

20 *mf*

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

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

Dm7 G7 C7 B♭/C C7

23

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

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

F6 A♭°7 Gm7 C7 F6 A♭°7

26

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

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

Gm7 C7 F6 F7/Eb Gm7/D Gm7b5/Db

29

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

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

F/C Bm7b5 Gm7

32

night _ way. _

night a - way. _

Gb7 N.C.

2. NIGHTINGALE

Words and Music by
JAY ALTHOUSE

Somewhat freely (♩ = ca. 80-84)
mp

PART I

PART II

mp

Somewhat freely (♩ = ca. 80-84)
N.C.
mp

PIANO

The first system of the musical score is for 'Nightingale'. It consists of three staves. The top two staves are labeled 'PART I' and 'PART II' and are in treble clef with a 4/4 time signature. Both parts begin with a whole rest followed by a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is labeled 'PIANO' and is in grand staff (treble and bass clefs) with a 4/4 time signature. It begins with a whole rest followed by a piano accompaniment of quarter notes: G3, A3, B3, C4, B3, A3, G3. The tempo is marked 'Somewhat freely' with a quarter note equal to approximately 80-84 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The first two parts have a slur over their notes, and the piano part has a slur over its notes.

4

rit.

rit.

The second system of the musical score continues the piece. It consists of three staves. The top two staves are labeled 'PART I' and 'PART II' and are in treble clef with a 4/4 time signature. Both parts begin with a measure containing a quarter note G4, followed by a slur over a melodic line of quarter notes: A4, B4, C5, B4, A4, G4. The bottom staff is labeled 'PIANO' and is in grand staff (treble and bass clefs) with a 4/4 time signature. It begins with a measure containing a quarter note G3, followed by a piano accompaniment of quarter notes: A3, B3, C4, B3, A3, G3. The tempo is marked 'Somewhat freely' with a quarter note equal to approximately 80-84 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The first two parts have a slur over their notes, and the piano part has a slur over its notes. The system ends with a double bar line and repeat dots. The word 'rit.' (ritardando) is written above the vocal staves and below the piano staff.

8 Tenderly, in tempo

10

mp (opt. solo)

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

Tenderly, in tempo

Cadd9

G/B

Am

C/G

12

mp (opt. solo)

Night - in-gale,

(end solo)

high up in the tree

F

Gsus

G

Cadd9

G/B

15

(end solo)

night-in-gale, sing your song for me.

Am

C/G

F

Gsus

G

C

Em/B

18

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

mp

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

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

21

dy. How I wonder where you are, so

mf

dy. How I wonder where you are, so

Csus add9 C Fm7 Ab/Bb Bb7 Ebmaj7 Ab Ab6

24

26

free. Night - in-gale,

mp

free. Night - in-gale,

Dm7 G7 8va C G/B

rit. *mp a tempo*

27

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

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,

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

Cadd9 G/B Am7 C/G G6 N.C.

rit. *Slowly, freely*

33

Sing your song. Sing your song for me.

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 (♩ = ca. 152+) (♩♩ = $\overset{\frown}{3}$ ♩)

PART I

PART II

PIANO

mf

3

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

mf

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

Bright swing (♩ = ca. 152+) (♩♩ = $\overset{\frown}{3}$ ♩)

Em7 Eb7 Dm7 Db⁹/₆ C⁹/₆ F⁹/₆

mf

4

— runs north and south.
— from north to south.

From Maine to

— runs north and south.
— from north to south.

From Maine to

C⁹/₆ F⁹/₆

8

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

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

C_6^9

11

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

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

Dm7 $Db9^{\#5}$ C_6 $Eb\text{maj}7$ Dm7 $Db9$

15

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

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

C_6^9 C_9

18

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

then D.C. — Now we're head-in' south. 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

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

Dm7 G

25 27

not ver - y far and it's all down - hill from there. —

not ver - y far and it's all down - hill from there. —

Em7 Eb7 Dm7 Db9b5 C6

28

Ba doo bop. Oo wee. —

Ba doo bop. Oo wee. —

F9 C6 F9

32

doot dot doot dot dwee dop.

doot dot doot dot dwee dop.

C6

35

Doo dot, doo dot, ba doo bop.

Doo dot, doo dot, ba doo bop.

Dm7 G6 C6 Ebmaj7 Dm7 Db9

39

I Nine-ty Five runs north and south. From

I Nine-ty Five runs north and south. From

C⁹ F⁹

43

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

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

F⁹ C⁹

47

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

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

Dm7 Db9b5 C⁹₆

50

51

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

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

Dm6 Db9b5

53

Nine - ty Five South. _____

Nine - ty Five South. _____

C⁹₆

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.

