A HOLIDAY JAZZ TRIO

1. Let It Snow! Let It Snow! Let It Snow!

for S.A.T.B. voices, a cappella*

Words by SAMMY CAHN
Music by JULE STYNE

Swing feel (q = ca. 126)

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finally kiss good night, how I'll

hate going out in the storm! But if

you really hold me tight, I'll be warm.

Oh, the
fire is slowly dying, and my dear, we're still goodbye. But as long as you love me so, snow! Let it snow!

Let it snow! Let it snow! Let it snow! Let it snow!

Let it snow! Let it snow! (option: repeat from beginning at beat 3 of measure 9)
I'll Be Home for Christmas

Words by KIM GANNO
Music by WALTER KENT

Arranged by MICHELE WEIR

Rubato, freely (q = ca. 96-100)

SOPRANO

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Christmas Eve will find me where
love-light dreams. I'll be homed for
Christmas, if only in my dreams.
3. **Jingle Bell Rock**

*for S.A.T.B. voices, a cappella*

**Swing Feel (q = ca. 116)**

**Words and Music by**

**JOE BEAL and JIM BOOTHE**

**Arranged by**

**MICHELE WEIR**

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air.

What a bright time, it's the right time to rock the night away.

Doot doot doot doot doot doot doot doot doot doot doot doot doot.

Jingle-bell time is a swell time.

da da da
Doot doot doot doot doot doot doot doot doot doot doot
doot
doot

Gid-dy- ap, jingle-horse

to go glid- in' in a one-horse sleigh.

pick up your feet, jingle a round the clock.
Mix and mingle in a jinglin’ beat;

Oh, that’s the jingle bell.

Jingle bell rock.

Mix and mingle in a jinglin’ beat;

Jingle bell rock.

That’s the jingle bell.

That’s the jingle bell.
Performance Notes

Let It Snow! Let It Snow! Let It Snow!

1. Every effort should be made to use a speech-like approach to pronunciation of the text. For example, a soft “t” should be used in the word “frightful,” just as in normal conversation.

2. To achieve a great swing feel, singers should maintain an “inner rhythm” feeling of triplets at all times. For example, a rhythmic passage like this:

\[
\begin{array}{c}
\text{\textbf{\underline{\hfill}}} \\
\end{array}
\]

Should feel like this:

\[
\begin{array}{c}
\text{\textbf{\underline{\hfill}}} \\
\end{array}
\]

3. To allow dissonances in the chord voicings to sound with clarity, this piece should be sung with no vibrato.

I’ll Be Home for Christmas

1. Every effort should be made to use a speech-like approach to pronunciation of the text. For example, in the phrase “love light gleams,” a soft “t” should be used in the word “light,” just as in normal conversation.

2. To allow dissonances in the chord voicings to sound with clarity, this piece should be sung with no vibrato, generally. However, sopranos may add a little vibrato toward the end of held notes to warm the sound.

3. The pacing of the rubato should be slow enough to be fluid and create a feeling of relaxation, but not so slow that the conversational quality is lost, or held chords feel static.

4. All phrases should be very legato and have a sense of forward musical line.
**Jingle Bell Rock**

1. Every effort should be made to use a speech-like approach to pronunciation of the text. For example, in the phrase “pick up your feet,” a soft “t” should be used in the word “feet,” just as in normal conversation.

2. To achieve a great swing feel, singers should maintain an “inner rhythm” feeling of triplets at all times. For example, a rhythmic passage like this:

   \[
   \begin{array}{c}
   \text{4} \quad \text{4} \\
   \text{3} \quad \text{3} \\
   \text{3} \quad \text{3} \\
   \end{array}
   \]

   Should feel like this:

   \[
   \begin{array}{c}
   \text{3} \quad \text{3} \\
   \text{3} \quad \text{3} \\
   \end{array}
   \]

3. To allow dissonances in the chord voicings to sound with clarity, this piece should be sung with no vibrato.

4. Each quarter note “doot” in the backgrounds at m. 11-16 should be long and have a sense of weight. It’s easy to “rush” during this section. Rhythmic patience is the key!

5. Enjoy and slightly exaggerate the “k” whenever the word “rock” is sung, especially on the final measure.

6. For all phrases that begin on the “and” of beat one (such as m. 25 and m. 29-31), singers should take a short rhythmic breath on beat one, *in tempo*. The idea of taking breaths in rhythm is an important aspect of promoting rhythmic vitality and good swing feel in general.