

A HOLIDAY JAZZ TRIO

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

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

Arranged by
MICHELE WEIR

Words by **SAMMY CAHN**
Music by **JULE STYNE**

Swing feel (♩ = ca. 126)

SOPRANO
ALTO

TENOR
BASS

mf

Oh, the weath-er out - side is fright - ful, but the
does - n't show signs of stop - ping, and I

3

fire is so de - light - ful. And
brought some corn for pop - ping. The

5

Let it snow! _
Let it snow! _

since we've no place to go, snow! _
lights are turned way down low. snow! _

7

1. 2. *mp*

Let it snow! _ Let it snow! _ It When we
Let it snow! _ Let it snow! _

*Also available for S.S.A.A. (25073)

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10

fi - nal - ly kiss good - night, how I'll

mf

mf

This system contains measures 10 and 11. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). Measure 10 ends with a whole rest, and measure 11 begins with a whole rest. The dynamic *mf* (mezzo-forte) is indicated above the melody in measure 11.

12

hate go - ing out in the storm! But if

mp

3

This system contains measures 12 and 13. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). Measure 12 ends with a whole rest, and measure 13 begins with a whole rest. The dynamic *mp* (mezzo-piano) is indicated above the melody in measure 13. A triplet of eighth notes is marked with a '3' and a bracket in measure 13.

14

hold me tight, you real - ly hold me hold me tight,

This system contains measures 14 and 15. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). Measure 14 ends with a whole rest, and measure 15 begins with a whole rest. The melody in measure 15 includes a sharp sign (F#) before the final note.

16

all the way home I'll be warm. Oh, the

mf

This system contains measures 16 and 17. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). Measure 16 ends with a whole rest, and measure 17 begins with a whole rest. The dynamic *mf* (mezzo-forte) is indicated above the melody in measure 17.

18

fi - re is slow - ly dy - ing, and my dear, we're_ still good-

21

bye-ing. But as long as you love me so, snow!

24

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

26

Let it snow! Let it snow!

(option: repeat from beginning to beat 3 of measure 9)

2. I'll Be Home for Christmas

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

Arranged by
MICHELE WEIR

Words by **KIM GANNON**
Music by **WALTER KENT**

Rubato, freely (♩ = ca. 96-100)

SOPRANO
ALTO

TENOR
BASS

mf

I'll be home for Christ - mas.

5

You can plan on me.

9

mp

Please have snow and mis - tle - toe and

mp

mf

13

pres - ents on the tree.

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17

Christ - mas Eve will find me where the

This system contains measures 17 through 21. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats. The lyrics are: "Christ - mas Eve will find me where the".

22

25

love - light gleams. I'll be home for

This system contains measures 22 through 24. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats. The lyrics are: "love - light gleams. I'll be home for".

27

Christ - mas, if on - ly in my dreams,

This system contains measures 27 through 31. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats. The lyrics are: "Christ - mas, if on - ly in my dreams,".

32

Slower

mp

if on - ly in my dreams.

This system contains measures 32 through 36. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats. The lyrics are: "if on - ly in my dreams.". The tempo marking "Slower" and dynamic marking "mp" are present.

3. Jingle Bell Rock

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

Arranged by
MICHELE WEIR

Words and Music by
JOE BEAL and JIM BOOTHE

Swing Feel (♩ = ca. 116)

SOPRANO
ALTO

mf

Jin - gle bell, jin - gle bell, jin - gle bell rock. Jin - gle bell swing and
Jin - gle bell, jin - gle bell, jin - gle bell rock. Jin - gle bells chime in

TENOR
BASS

mf

4

mp

jin - gle bells ring... Snow - in' and blow - in' and bush - els of fun...
jin - gle bell time... Dance - in' and pran - cin' in jin - gle bell square.

mp

7

mf

Now the jin - gle hop has be - gun... in the frost - y

mf

mf

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10 S. **11** *mp*

A. air. Doot doot doot doot doot doot doot doot doot doot doot doot,

T. *(mf) (opt. solo)*

air. What a bright_ time,_ it's the right_ time_ to rock the night a - way.

B. *mp*

air. Doot doot doot doot doot doot doot doot doot doot doot doot,

14 *mf* *mp*

da da da. — Doot doot doot doot doot doot doot doo dot.

(end solo)

Jin - gle bell_ time_ is a swell time_

mf *mp*

da da da. — Doot doot doot doot doot doot doot doo dot.

17 S. *mf* **19**

A. to go glid - ing in a one - horse sleigh. — Gid - dy - ap, jin - gle horse

T. *mf*


B.

20

pick up your feet, jin - gle a - round the clock. —

23 Mix and min-gle in a jin - gl - in' beat;—

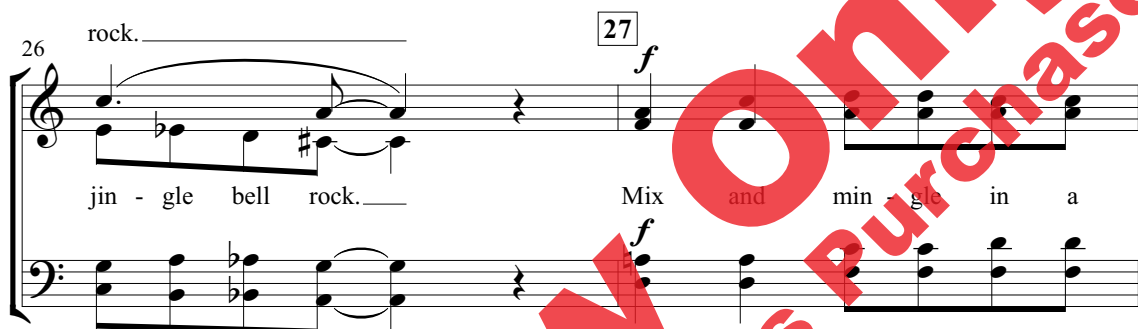
Oh _____ that's the jin - gle bell,



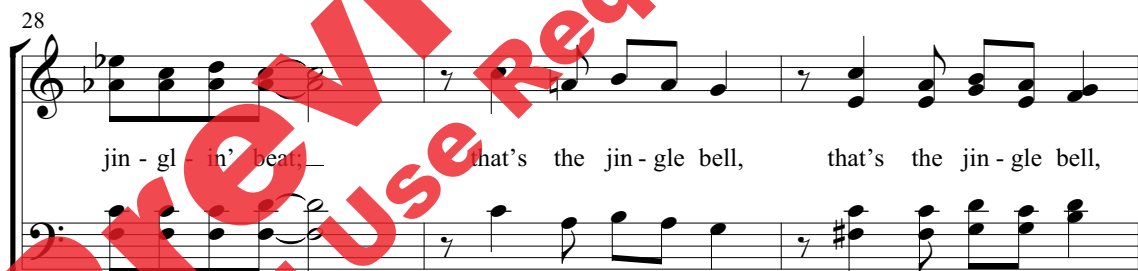
26 rock. _____

jin - gle bell rock. _____

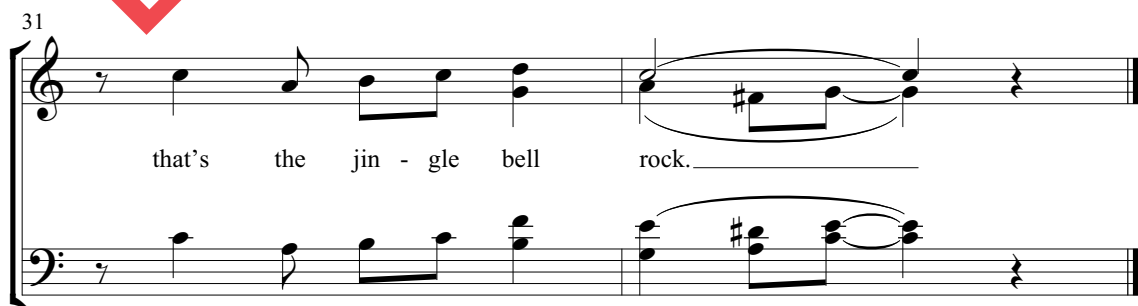
27 *f* Mix and min - gle in a



28 jin - gl - in' beat;— that's the jin - gle bell, that's the jin - gle bell,



31 that's the jin - gle bell rock. _____



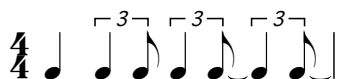
Performance Notes

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:



Should *feel* like this:



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

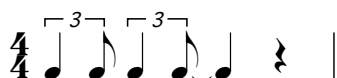
1. Every effort should be made to use a speech-like approach to pronunciation of the text. For example, in the phrase “love light gleams,” a soft “t” should be used in the word “light,” just as in normal conversation.
2. To allow dissonances in the chord voicings to sound with clarity, this piece should 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:



Should *feel* like this:



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.