

A HOLIDAY JAZZ TRIO

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

Arranged by
MICHELE WEIR

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

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

Swing feel (♩ = ca. 126)

SOP. I
SOP. II

ALTO I
ALTO II

mf

Oh, the weath-er out - side is fright - ful, but the fire is so de-
does-n't show signs of stop - ping, and I brought some corn for

Oh, the weath-er out - side is fright - ful, but the fire is so de-
does-n't show signs of stop - ping, and I brought some corn for

4

light - ful. And since we've no place to go, snow!_
pop - ping. The lights are turned way down low. snow!_

light - ful. And since we've no place to go, snow!_
pop - ping. The 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!_

Let it snow! Let it snow! It
Let it snow! Let it snow!_

*Also available for S.A.T.B. (25072)

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10

mf

fi - nal - ly kiss good - night, how I'll hate go - ing out in the storm!_

mf

hate go - ing out in the storm!_

13

mp 3

hold me tight, _

But if you real - ly hold me, hold me tight, _

16

mf

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

mf

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

18

3

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

3

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

21 Let it snow!

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

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

24 Let it snow!

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

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

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

Let it snow! Let it snow!_

Let it snow! Let it snow!_

2. I'll Be Home for Christmas

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

Arranged by
MICHELE WEIR

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

Rubato, freely (♩ = ca. 96-100)

mf

SOP. I
SOP. II

I'll be home for Christ - mas.

mf

ALTO I
ALTO II

I'll be home for Christ - mas.

5

You can plan on me.

You can plan on me.

9

mp

Please have snow and mis - tle - toe and

mf

mp

Please have snow and mis - tle - toe and

13

pres - ents on the tree.

pres - ents on the tree.

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17

Christ - mas Eve will find me where the

Christ - mas Eve will find me where the

22

25

love - light gleams. I'll be home for

love - light gleams. I'll be home for

27

Christ mas, if on - ly in my dreams,

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

32

Slower
mp

if on - ly in my dreams.

if on - ly in my dreams.

3. Jingle Bell Rock

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

Arranged by
MICHELE WEIR

Words and Music by
JOE BEAL and JIM BOOTHE

Swing Feel (♩ = ca. 116)

SOP. I
SOP. II

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

ALTO I
ALTO II

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

4

mp

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

mp

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

7

1. *mf*

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

2. *mf*

mf

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

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10 S. I *mp*
S. II
air. Doot doot doot doot doot doot doot doot doot doot doot,
A. I *(mf) (opt. solo)*
air. What a bright time, it's the right time to rock the night a - way.
A. II *mp*
air. 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.
Jin - gle bell time is a swell time
da da da. Doot doot doot doot doot doot doot doo dot.
(end solo)

17 S. I *mf* 19
S. II to go glid-in' in a one horse sleigh. Gid-dy - ap, jin - gle horse
A. I *mf*
A. II to go glid-in' in a one horse sleigh. Gid-dy - ap, jin - gle horse

20
pick up your feet, jin - gle a - round the clock.
pick up your feet, jin - gle a - round the clock.

10

23

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

Oh that's the jin-gle bell,

Oh that's the jin-gle bell,

rock._____

26

27

f

jin - gle bell rock._____

Mix and min - gle in a

jin - gle bell rock._____

jin - gle bell rock._____ Mix and min - gle in a

28

jin - gl - in' beat;—

that's the jin - gle bell,

that's the jin - gle bell,

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

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

31

that's the jin - gle bell rock._____

that's the jin - gle bell rock._____

that's the jin - gle bell rock._____

that's the jin - gle bell rock._____

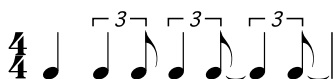
Performance Notes

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

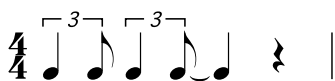
1. Every effort should be made to use a speech-like approach to pronunciation of the text. For example, in the phrase “love light gleams,” a soft “t” should be used in the word “light,” just as in normal conversation.
2. To allow dissonances in the chord voicings to sound with clarity, this piece should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

