

Route 66

For SATB* and Piano with Optional Instrumental Accompaniment

Performance Time: Approx. 3:38

COOL!

Arranged by
KIRBY SHAW

By BOBBY TROUP

Swing ($\text{♩} = 138$) ($\text{♩} = \text{♩}^3$)

Piano

Play L.H. only in absence of bass. *mf*

1 2 3

COOL

4 Soprano *mf* [A] 6

Alto If you ev - er plan to mo - tor west:

Tenor *mf*

Bass

Gm7/C F6 Bb6 E7(b9)

7 8 9 **

trav - el my way, take the high-

F6 Bb9

* Available for SATB, SAB and SSA
Instrumental Pak includes parts for
Guitar, Bass and Drums

** = Ascending smear - slide into note from 1-3 steps below. For further study in vocal jazz inflections, see *Vocal Jazz Style*, 2nd ed. by Dr. Kirby Shaw, published by Hal Leonard Corporation.



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10 11 12

- way that's the best. Get your

Musical notation for measures 10-12. The vocal line (treble clef) has lyrics: "- way that's the best. Get your". The piano accompaniment (grand staff) features chords and a bass line.

F6

Piano accompaniment for measures 10-12. The right hand has a melodic line with a trill in measure 11. The left hand has a steady bass line. Chord F6 is indicated above measure 11.

13 14 15

kicks on Route Six - ty Six!

Musical notation for measures 13-15. The vocal line (treble clef) has lyrics: "kicks on Route Six - ty Six!". The piano accompaniment (grand staff) features chords and a bass line.

Gm9 Gm7/C G#dim7/C F6 D7(#9)

Piano accompaniment for measures 13-15. The right hand has chords: Gm9, Gm7/C, G#dim7/C, F6, and D7(#9). The left hand has a bass line.

16 18

B

Musical notation for measures 16-18. The vocal line (treble clef) is mostly empty. The piano accompaniment (grand staff) features chords and a bass line. A box labeled 'B' is above measure 17.

Unis.

It winds from Chi - ca - go to L. A.,

Vocal line for measures 16-18. The lyrics are: "It winds from Chi - ca - go to L. A.,". The notation includes a 'Unis.' marking above measure 17.

Gm Gm7/C F6 Bb9

Piano accompaniment for measures 16-18. The right hand has chords: Gm, Gm7/C, F6, and Bb9. The left hand has a bass line. A handwritten 'F' is at the end of the piece.

19 Unis. 20

Du doot du du dn du bee du du, —

more than

F6

21 22 23 Unis.

Du doot du du dn

two thou- sand miles — all the way. —

B^b9 F6 Gm7

24 div. 25 26

du ba du wee — du dot!

Get your kicks on Route — Six - ty Six!

Am7 Ab13 Gm9 C13

27 28 *Unis. or Opt. Solo*

Du ba du wee du dot! Well you can

F6 A \flat 13 Gm9 D \flat 13 C13 Gm7/C

C 30 *(All)*

go through St. Loo-ey, and *(All)*

Basses or Opt. Solo

Jop - lin, Mis - sour - i,

F6 B \flat 9

31 *Unis.* 32

Ok - la - hom - a Ci - ty is might - y pret - ty.

F6 F9

33 34

You'll see Am - ar - il - lo,

Bb9

35 36

Gal - lup, New Mex - i - co; —

Flag -

F6

37 38

don't — for - get Wi - no - na,

— staff, Ar - i - zon - a; King -

Gm7 C9

39 40

Bar - stow, San Ber - nar - din - o. Won't you

- man,

Am7 A^b9 Gm⁹ Gm⁷/C

D 42

get hip to this time - ly tip;

F⁶ B^b9

43 44 45

When you make that

F⁶ B^b9

46 47 48

Cal - i - for - nia trip, Get your

F6 A^b13

49 50 51

kicks on Route Six - ty Six!

Gm⁹ Gm⁹/C E7(b⁹) F6 D7(_b13^{#9})

52

E Sing 3 times,* enter as numbered.
Get back,

Get your kicks, _____

Unis.

Mak - in' my way 'cross the

Gm⁹ C13 F13

*May be repeated as needed for vocal or instrumental improvisation.

Am - trak! I've got to go. —
 54 55
 get your kicks on
 prai - rie, down to New Mex - i - co, —

56 57
 Six - ty Six! Lose your blues, —
 Got - ta make Tu - cum - ca -

B^b9
 bags packed, I'm on the road. —
 58 59
 lose your blues on
 - ri, I got a long way to go, —

60
 F13
 I got a long way to go, —

60 High - way's

Six - ty Six! You can cruise,

My love's wait - 'n up to meet_

Gm⁷

62 I'm on my_

you can cruise, you can't lose out on Route_

me, so I'm mov - in' on, groov - in' on

Gm⁷/C F13 D7(#9)

1, 2 3 way back home. Unis or Opt. Solo

Six - ty Six! Get your kicks, Six - ty Six! Now you can

down_ the road._ down_ the road._

G⁹ C¹³ G⁹ Bbmaj⁷/C

F 67 *(All)*

go through St. Loo-ey, and *(All)*

Basses or Opt. Solo

Jop - lin, Mis - sour - i,

F6 **B^b9**

68 *Unis.* 69

Ok - la - hom - a Ci - ty looks might - y pret - ty.

F6 **F9**

3

70 71

You'll see Am - ar - il - lo,

B^b9

72 Unis. 73

Gal - lup, New Mex - i - co; —

Unis. Flag -

F6

74 75

don't — for - get Wi - no - na,

— staff, Ar - i - zon - a; King -

Gm⁹ C13

76 77

cresc. Bar - stow, San — Ber - nar - din - o. Won't you —

cresc. man, *f* *div.**

Am⁷ A^b9 Gm⁹ C13 *f*

*A few voices only on top part will ensure a well balanced choir.

G Opt. Shake

79

get hip to this time - ly tip;

F13

Bb13

80

81

When you
Unis.

F13

82

83

make that Cal - i - for - nia trip.

Bb9

84 85 86

Get your kicks on

F13 Am7 Eb9 D7(#9) Ab13 G9

87 88 89 Unis. *mp*

Route Six Six! Get your

Unis. *mp*

Db13 C13 Db13 C13 F9 Ab13

SIX - SIX

90 91 92

kicks on Route Six Six!

Gm9 Bb/C F6

mp

93 *p* 94 95
 Get your kicks on Route Six - ty Six!

D7(b13) Gm9 Gm7/C

96 97 *pp* 98
 Get your kicks on

F6 Am7sus D7(#9) Gm9

99 100 *f* div. 101
 Route Six Six! Oh yeah!

Bbmaj7/C Gbmaj9 F6 C13(b9) F6