

SWINGIN' WITH THE SAINTS

CCB 247
02/2021

for SATB voices and piano
with optional instrumental accompaniment
or cassette tape*

Arranged by
Mark HAYES

TRADITIONAL

Soulfully, with a strong rhythmic pulse (♩=ca. 60)

(Hand claps)

SOPRANO

ALTO

TENOR

BAJO

5 **A** (continue hand claps until one measure before **D**)

low, sweet char - i - ot, com-in' for to car-ry me

low, sweet char - i - ot, com-in' for to car-ry me

mf Swing low, char-i-ot that's a-com-in' to car - ry, car-ry me

mf Swing low, char-i-ot that's a-com-in' to car - ry, car-ry me

8

home. Swing low, sweet, sweet, old char - i - ot,

home. Swing low, sweet, sweet, old char - i - ot,

home, I'm a-tell-in' you, swing down low and just tell me you're

home, I'm a-tell-in' you, swing down low and just tell me you're

*Set of parts for guitar, bass, drums, 3 trumpets and 3 trombones: Code n°. LB-218. Accompaniment/ Full-Performance cassette: Code n°. MC-61.

B

11



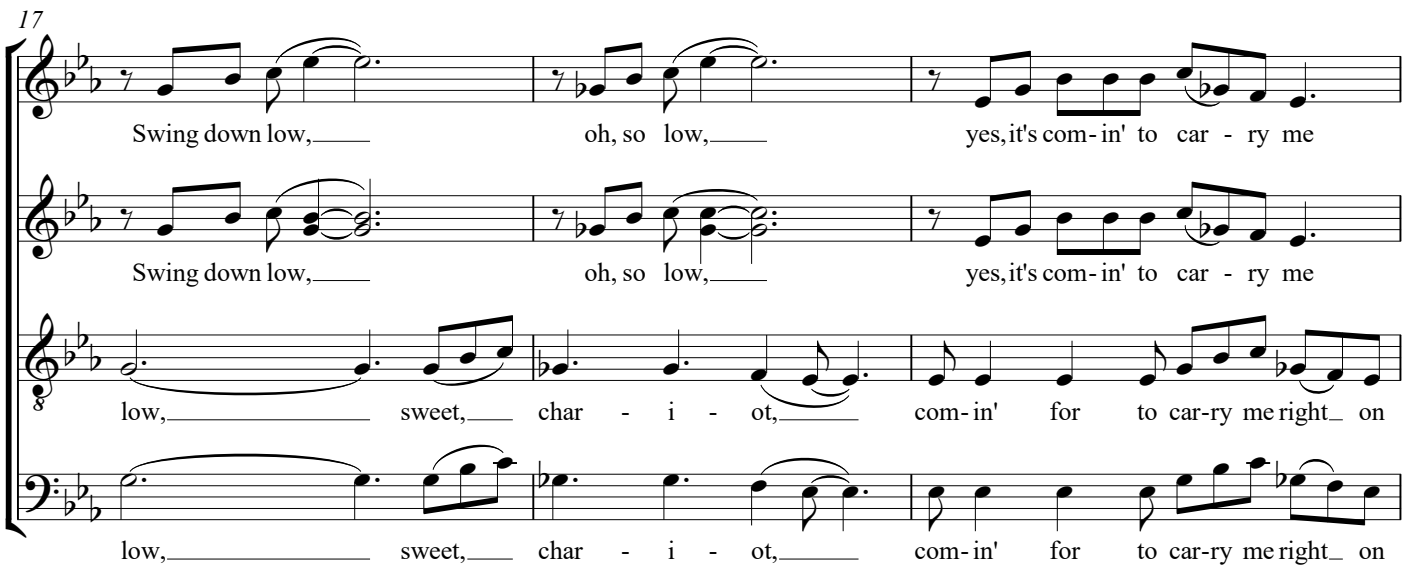
com-in' for to car-ry me right_ on home. Swing_ down low,
 com-in' for to car-ry me right_ on home. Swing_ down low,
 com-in'. Swing_ low, sweet_
 com-in'. Swing_ low, sweet_

14



swing_ down low, It's a-com-in', it's a-com-in' to car - ry me home.
 swing_ down low, It's a-com-in', it's a-com-in' to car - ry me home.
 char - i - ot, com-in' for to car-ry me_ home. Swing_
 char - i - ot, com-in' for to car-ry me_ home. Swing_

17



Swing down low, oh, so low, yes, it's com-in' to car - ry me
 Swing down low, oh, so low, yes, it's com-in' to car - ry me
 low, sweet, char - i - ot, com-in' for to car-ry me right_ on
 low, sweet, char - i - ot, com-in' for to car-ry me right_ on

20 **C**

ff *mf*

home. Swing low, sweet, sweet char - i - ot,

home. Swing low, sweet, sweet char - i - ot,

home. Swing low, sweet, sweet char - i - ot,

home. Swing low, sweet, sweet char - i - ot,

24 *ff*

com-in' for to car-ry me home. Swing low,

com-in' for to car-ry me home. Swing low,

com-in' for to car-ry me home. Swing low,

com-in' for to car-ry me home. Swing low,

(stop hand claps) **D** **E**

rit. **Bright jazz feeling, in 2 (♩=ca. 108)**

27 *mf* *mf* *mf* *mf*

com-in' for to car-ry me home. Swing low,

com-in' for to car-ry me home. Swing low,

com-in' for to car-ry me home. Swing low,

com-in' for to car-ry me home. Swing low,

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33

sweet char - i - ot, com-in' for to car - ry me

sweet char - i - ot, com-in' for to car - ry me

sweet char - i - ot, com-in' for to car - ry me

sweet char - i - ot, com-in' for to car - ry me

F

38

home. Swing low, sweet char - i - ot,

home. Swing low, sweet char - i - ot,

right on home. Swing low, sweet char - i - ot,

right on home. Swing low, sweet char - i - ot,

G

43

com-in' for to car - ry me home. If you get

com-in' for to car - ry me home. If you get

com-in' for to car - ry me home. you get

com-in' for to car - ry me home. you get

49

there be - be - fore I do, com-in' for to car - ry me

there be - be - fore I do, com-in' for to car - ry me

there be - fore I do, come to car - ry

there be - fore I do, come to car - ry

H

54

home, tell my friends,

home, tell my friends,

home, tell all my friends I'm com-in' right af - ter you,

home, tell all my friends I'm com-in' right af - ter you,

I

60

com-in' for to car - ry me home. Oh, when the saints go march-in'

com-in' for to car - ry me home. Oh, when the saints go march-in'

com-in' for to car - ry me home. If you get there be -

com-in' for to car - ry me home. If you get there be -

SWINGIN' WITH THE SAINTS

66

in, oh when the saints go march - in' in, oh, Lord, I

in, oh when the saints go march - in' in, oh, Lord, I

be - fore I do, com - in' for to car - ry me home, tell

be - fore I do, com - in' for to car - ry me home, tell

72 **J**

want to be in that num - ber when the saints go march - in' in.

want to be in that num - ber when the saints go march - in' in.

all my friends I'm com - in' right af - ter you, com - in' for to car - ry me home.

all my friends I'm com - in' right af - ter you, com - in' for to car - ry me home.

78 **K**

f *mp*
Doot doot doo doot doot doo

f *mp*
Doot doot doo doot doot doo

f *mp*
Doot doot doo doot doot doo

f *mp*
Doot doot doo doot doot doo

L

84 *mf*

Dwee doot doot doot dit dit doo_

Dwee doot doot doo doo_

doot doot doo doot doot doo Dwee doot doot doo doo_

doot doot doo doot doot doo Dwee doot doot doo doo_

doot doot doo doot doot doo Dwee doot doot doo doo_

doot doot doo doot doot doo Dwee doot doot doo doo_

f

90

doo-ba-doo-ba-doo-ba dwee - doo_ doo-ba-doo-dwee doo dootdoot doo_

doo-ba-doo-ba-doo-ba dwee - doo_ doo-ba-doo-dwee doo dootdoot doo_

doo-ba-doo-ba-doo-ba dwee - doo_ doo-ba-doo-dwee doo dootdoot doo_

doo-ba-doo-ba-doo-ba dwee - doo_ doo-ba-doo-dwee doo dootdoot doo_

M

96 *mf*

I see a char - iot, I know it's com - in', I see a char-iot and it's

mf

I see a char - iot, I know it's com - in', I see a char-iot and it's

mp

Ah

mp

Ah

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N

102 *f* *mf*

com - in' for me. The saints in glo - ry, they'll all go march - in'

com - in' for me. The saints in glo - ry, they'll all go march - in'

ah

ah

O

108 *f*

all o - ver heav-en for e - ter - ni - ty! When the saints,

all o - ver heav-en for e - ter - ni - ty! When the saints,

ah Oh, when the saints go march - in'

ah Oh, when the saints go march - in'

P

114

march - in' in, saints go march - in' in, oh, Lord, I want to be_

march - in' in, saints go march - in' in, oh, Lord, I want to be_

in, oh, when the saints go march - in' in, oh, Lord, I want to be_

in, oh, when the saints go march - in' in, oh, Lord, I want to be_

121

in that num - ber when the saints go march-in' in.

128

Q

How I want to be in that num - ber when the saints go march - in' (opt. div.)

How I want to be in that num - ber saints go march - in'

How I want to be in that num - ber when the saints go march - in'

How I want to be in that num - ber saints go march - in'

136

R

in! Shout: I real-ly wan-na go!

in! Shout: I real-ly wan-na go!

in! Shout: I real-ly wan-na go!

in! Shout: I real-ly wan-na go!

*As long as a few sopranos and a few tenors are able to sing their high Ab's, the remaining sopranos and tenors should sing the lower Ab's with altos and basses. The cued notes are to be used only if both high Ab's cannot be sung by at least a few voices.