

A 1637  
\$1.90



# SWINGIN' WITH THE SAINTS

Traditional spirituals arranged  
by MARK HAYES

for mixed voices (S.A.T.B.)



**Shawnee Press, Inc.**

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# Swingin' With the Saints

Arranged by  
MARK HAYES

for S.A.T.B. voices and piano  
with optional instrumental accompaniment  
or cassette tape\*

TRADITIONAL

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

(Hand claps)

PIANO

SOPRANO & ALTO (unis.)

*mf*

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

Swing low, sweet char - i - ot,

TENOR & BASS (unis.)

*mf*

Swing low, char-i-ot that's a-com-in' to

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

car - ry, car-ry me home, I'm a - tell-in' you,

Performance time: approx. 3:45

\* Set of parts for guitar, bass, drums, 3 trumpets and 3 trombones: Code no. LB-218. Accompaniment/Full-Performance cassette: Code no. MC-61.

Also available for S.A.B. (D-367).

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(A-1637)

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low, sweet, sweet, old char - i - ot,

(opt. div.) (div.) (unis.)

swing down low and just tell me you're

E $\flat$  E $\flat$ m B $\flat$ m7 E $\flat$  A $\flat$ 7 A $\circ$ 7

com - in' for to car - ry me right on home.

com-in' — Swing

E $\flat$ /B $\flat$  Cm F9 A $\flat$ /B $\flat$  E $\flat$  A $\flat$ /E $\flat$  E $\flat$ 7 A $\flat$ /B $\flat$

**B** \* (div.)

Swing down low, swing down low, It's a-com-in', it's a-com-in' to

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

E $\flat$  E $\flat$ 7 A $\flat$ 7 Gm7 Fm7 E $\flat$  Cm

\* If there are more sopranos than altos, sopranos divide on the upper two notes. If altos are more numerous, they should divide on the lower two notes. Where only two notes occur, return to normal S. A. division. All single notes are S. and A. unison, unless indicated otherwise. The same rule applies to men's voices at letter **[C]** and thereafter. (A-1637)

car - ry me home. Swing down low, \_\_\_\_\_

home. \_\_\_\_\_ Swing low, \_\_\_\_\_ sweet \_\_\_\_\_

Fm/Bb Bb7 Eb Eb7

oh, so low, \_\_\_\_\_ yes, it's com-in' to car - ry me

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

Ab7 A°7 Eb/Bb Cm7 F9+ Ab/Bb

home. home. Swing

home. home. Swing

ff

ff

ff

ff

E7

A/B

Eb

*mf*  
low, sweet, sweet char - i - ot,

*mf*

A9 G#m7 C#m7

*mf*

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

*ff* Swing *ff*

F#m7 A/B B7 E7

*ff*

(stop hand claps) *mf* rit. - - -

low, com-in' for to car - ry me

*mf*

A9 E/B A/B F#m7 (b5)/B

*mf* rit. - - -

D

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

home. *mf* Swing *mf*

Musical notation for section D, featuring a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as 'Bright jazz feeling, in 2 (♩ = ca.108)'. The vocal line starts with the word 'home.' and has a dynamic marking of *mf*. The piano accompaniment includes a dynamic marking of *mf* and a 'Swing' tempo indication.

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

E N.C. C7 N.C. C13

Musical notation for section D, piano accompaniment. It shows the piano part with chords E N.C., C7 N.C., and C13. The key signature has three sharps and the time signature is 2/4.

E

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

Musical notation for section E, featuring a vocal line and piano accompaniment. The vocal line has the lyrics 'low, sweet char - i - ot, com-in' for to'. The piano accompaniment includes a dynamic marking of *mf*.

F6 B♭maj9 B♭/C C9 F Gm7

Musical notation for section E, piano accompaniment. It shows the piano part with chords F6, B♭maj9, B♭/C, C9, F, and Gm7. The key signature has two flats and the time signature is 2/4.

car-ry me home. Swing low, sweet

Musical notation for section F, featuring a vocal line and piano accompaniment. The vocal line has the lyrics 'car-ry me home. Swing low, sweet'. The piano accompaniment includes a dynamic marking of *mf* and a 'Swing' tempo indication.

right on home. Swing low, sweet

Am7 B♭/Ab Gm7 C9sus C7(#9/5) Fmaj9 F9

Musical notation for section F, piano accompaniment. It shows the piano part with chords Am7, B♭/Ab, Gm7, C9sus, C7(#9/5), Fmaj9, and F9. The key signature has two flats and the time signature is 2/4.

char - i - ot, \_\_\_\_\_ com-in' for to car - ry me home. \_

char - i - ot, \_\_\_\_\_ com-in' for to car - ry me home. \_

$Bb^{maj9}$   $Eb9$   $Am7$   $Ab^{\circ}7$   $Gm9$   $Bb/C$   $F$   $Gm/C$

**G**

If you get there be - be-fore I do, \_

you get there be - fore I do, \_

$F$   $Bb/C$   $F$   $Gm7$   $Am7$   $Bb$   $C9$

com-in' for to car - ry me home, \_\_\_\_\_

come to car - ry home, \_\_\_\_\_

$Dm7$   $G9$   $Bb/C$   $C7$

**H**

tell my friends, —

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

Fmaj7 Cm7 F7 B♭maj7 D♭ Gm7 (♭5)

com-in' for to car - ry me home. — Oh, when the

com-in' for to car - ry me home. — If

Am7 A♭°7 Gm9 B♭/C F B♭/C

**I**

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

you get there be - be - fore I do, — com-in' for to

F Gm7 Fmaj7/A B♭maj7 F

J

march - in' in, \_\_\_\_\_ oh, Lord, I want to be \_\_\_\_\_ in that

car - ry me home, \_\_\_\_\_ tell all my friends I'm

D7(#9) Bb/C VC9 C7(b9) F F13

num - ber \_\_\_\_\_ when the saints go march - in' in. \_\_\_\_\_

com-in' right af - ter you, \_\_\_\_\_ com-in' for to car - ry me home. \_\_\_\_\_

Bbmaj7 Eb9 Am7 Dm7 Gm7 Bb/C

K

*f* *mp* *f* *mp*

Doot doot doo doot doot

F D9 Gmaj7 Cmaj7/D Gmaj7

*Dwee doot doot doot dit dit doo*

*mf*

*doo doot doot doo doot doot*

Cmaj7/D G E7(#9) Am7

**L**

*f*

*doo Dwee doot doot doo doo doo-ba-doo-ba-doo-ba*

*f*

D9 G7(13) G9 F/G G7(13) G9 C

*dwee - doo doo-ba-doo-dwee doo doot doot doo*

Cm7 F9 Bm7 Bb7 Am7 D7 G

**M** *mf*

I see a char - iot, — I know it's

*mp*

*mf*

F/G G13 Ab Cmaj7 Eb/F Bm7

com - in', — I see a char - iot and it's com - in' for me. —

*f*

E $\circ$ 7 Am7 D Em F $\circ$ 7 D7/F# Gmaj7 C/G

*f*

**N** *mf*

The saints in glo - ry, — they'll all go

*ab*

*mf*

Dm7/G G7 Cmaj7 Eb/F Bm7

march - in' — all o - ver heav - en for e - ter - ni - ty! —

*ab*  
E<sup>o</sup>7 Am<sup>7</sup> Bm<sup>7</sup> Cmaj<sup>7</sup> Am B<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup>

When the saints, march - in'

Oh, when the saints go march - in' in,

*f*  
Db Db/Eb Ab Eb<sup>7</sup>sus/Ab Ab

in, saints go march - in' in,

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

B<sup>b</sup>m<sup>7</sup>/A<sup>b</sup> Ab Fm<sup>7</sup> B<sup>b</sup>9 B<sup>b</sup>m Eb<sup>7</sup>

**P**

oh, Lord, I want to be in that num - ber

*E<sub>b</sub>7* *A<sub>b</sub>* *A<sub>b</sub>/G<sub>b</sub>* *D<sub>b</sub>/F*

when the saints go march-in' in.

*D<sub>b</sub>m/F<sub>b</sub>* *A<sub>b</sub>/E<sub>b</sub>* *D<sub>b</sub> E<sub>b</sub>7* *A<sub>b</sub>* *D<sub>b</sub>/E<sub>b</sub>* *E<sub>b</sub>*

**Q**

How I want to be in that num - ber when the

when the

*A<sub>b</sub>* *A<sub>b</sub>9/C* *D<sub>b</sub> maj<sub>9</sub>* *D<sub>b</sub>6* *G<sub>b</sub>9*

*(opt. S. div.)*

saints go march - in'

*Ab/Eb* *E/D* *Bbm7* *Eb7*

*cresc.*

**R**

*ff* *\**

*in!*

*(opt. T. div.)* *ff* *\**

*Ab7* *Db/Ab* *Ab7* *Db/Ab* *Ab7* *Db9*

*ff*

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

*Ab/C* *E7/B* *Bbm7* *Eb7* *Ab*

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

(A-1637)