

# GOOD NEWS! CHARIOT'S A-COMIN'

for S.A.B. voices and piano  
with optional SoundTrax CD\*

Traditional Spiritual  
Arranged by GREG GILPIN (ASCAP)

Swing the eighths, with energy (♩ = ca. 132)

**SOPRANO** *mf* Good

**ALTO** *mf* Good

**BARITONE** *mf* Good

**PIANO** *mf*

Swing the eighths, with energy (♩ = ca. 132)

3

news! Char - i - ot's a - com - in'. Good news! Char -

news! Char - i - ot's a - com - in'. Good news! Char -

news! Char - i - ot's a - com - in'. Good news! Char -

\* Also available for S.S.A. (43372) and 2-part (43373).  
SoundTrax CD available (43374).

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6

- i - ot's a - com - in'. Good news! Char -

- i - ot's a - com - in'. Good news! Char -

- i - ot's a - com - in'. Good news! Char -

Piano accompaniment for measures 6-7, featuring chords in the right hand and a bass line in the left hand.

8

- i - ot's a com - in' and I don't want it to leave - a me be -

- i - ot's a com - in' and I don't want it to leave - a me be -

- i - ot's a com - in' and I don't want it to leave - a me be -

Piano accompaniment for measures 8-9, featuring chords in the right hand and a bass line in the left hand.

**Preview Only**  
 Legal use requires purchase

10

11

hind. Good news! Char - i - ot's a - com - in'. Good

hind. Good news! Char - i - ot's a - com - in'.

hind. Good news! Char - i - ot's a - com - in'.

The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, both in a key with two sharps (D major).

13

news! Char - i - ot's a - com - in'. Good news! Char -

Good news! Char - i - ot's a - com - in'. Good news! Char -

Good news! Char - i - ot's a - com - in'. Good news! Char -

The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand, maintaining the D major key signature.

16

- i - ot's a - com - in' and I don't want it to leave - a me be -

- i - ot's a - com - in' and I don't want it to leave - a me be -

- i - ot's a - com - in' and I don't want it to leave - a me be -

Piano accompaniment for measures 16-17, featuring chords in the right hand and a bass line in the left hand.

18

1. 19 *mp* There's a

hind. *mp* There's a

hind. *mp* There's a long, white robe in the heav-en I know.

1. *mp*

Piano accompaniment for measures 18-19, including a first ending bracket and a dynamic marking of *mp*.

21

long, white robe in the heav-en I know, \_\_\_\_\_ white robe,

long, white robe in the heav-en I know, \_\_\_\_\_ white robe,

There's a long, white robe in the

Piano accompaniment for measures 21-24, featuring chords and melodic lines in both hands.

24

*cresc.* *mf*

and I don't want it to leave-a me be - hind. Good

*cresc.* *mf*

and I don't want it to leave-a me be - hind. Good

*cresc.* *mf*

heav-en I know \_\_\_\_\_ and I don't want it to leave-a me be - hind. Good

*cresc.*

Piano accompaniment for measures 24-27, including a *cresc.* marking and ending with a double bar line.

27

2. *p* **28**

*cresc.*

hind. There's a pair of wings in the heav-en I know, \_\_\_\_\_

hind. Pair of wings in the heav-en I

hind. Pair of wings in the heav-en I

Piano accompaniment for measures 27-30. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *cresc.* markings.

30

*mp cresc.*

pair of wings I know. There's a pair of wings in the

know, heav-en I know. Pair of wings in the

know, heav-en I know. Pair of wings in the

Piano accompaniment for measures 30-33. The score continues in treble and bass clefs with a key signature of three sharps. Dynamics include *cresc.* and *mp cresc.* markings.



33

*mf*  
 heav - en I know \_\_\_ and I don't want it to leave - a me be -  
*mf*  
 heav - en I know \_\_\_ and I don't want it to leave - a me be -  
*mf*  
 heav - en I know \_\_\_ and I don't want it to leave - a me be -

*mf*

35

36

hind. Good news! Char - i - ot's a - com - in'. Good  
 hind. Good news! Char - i - ot's a - com - in'. Good  
 hind. Good news! Char - i - ot's a - com - in'. Good

38

news! Char - i - ot's a - com - in'. Good news! Char -

news! Char - i - ot's a - com - in'. Good news! Char -

news! Char - i - ot's a - com - in'. Good news! Char -

Piano accompaniment for measures 38-40, featuring chords in the right hand and a bass line in the left hand.

41

- i - ot's a - com - in' and I don't want it to leave - a me be - *cresc.*

- i - ot's a - com - in' and I don't want it to leave - a me be - *cresc.*

- i - ot's a - com - in' and I don't want it to leave - a me be - *cresc.*

Piano accompaniment for measures 41-43, featuring chords in the right hand and a bass line in the left hand. A *cresc.* marking is present above the right hand part.



43 **f** **44** (optional hand claps on beats 2 and 4)

hind. Good news! Char - i - ot's a - com - in'. Good

hind. Good news! Char - i - ot's a - com - in'.

hind. Good news! Char - i - ot's a - com - in'.

The piano accompaniment for measures 43-45 features a melody in the right hand and a bass line in the left hand. The music is in a minor key and includes a dynamic marking of **f** (forte) starting at measure 44. The melody consists of eighth and quarter notes, while the bass line provides a steady accompaniment with quarter notes.

news! Char i - ot's a - com - in'. Good news! Char -

Good news! Char - i - ot's a - com - in'. Good news! Char -

Good news! Char - i - ot's a - com - in'. Good news! Char -

The piano accompaniment for measures 46-49 continues the melody from the previous section. It features a consistent rhythmic pattern with chords in the right hand and single notes in the left hand. The dynamics remain consistent with the previous section.

49

- i - ot's a - com - in' and I don't want it to leave - a me be -

- i - ot's a - com - in' and I don't want it to leave - a me be -

- i - ot's a - com - in' and I don't want it to leave - a me be -

51

hind. *mp* And I don't want it to leave-a me be - hind. *mf* And I

hind. *mp* And I don't want it to leave-a me be - hind. *mf* And I

hind. *mp* And I don't want it to leave-a me be - hind. *mf* And I

don't want it to leave - a me. Good news, good

don't want it to leave - a me. Good news, good

don't want it to leave - a me. Good news, good

*mf* *cresc.*

news, good news!

news, good news!

news, good news!

*rit.* *f* *rit.* *f* *rit.* *f*

*rit.* *(straight eighths)* *f*

*v. ub*