

SANTA CLAUS IS COMIN' TO TOWN

for S.A.T.B. voices and piano
with optional SoundTrax and SoundPax*

Performance time: approx. 2:20

Arranged by
KIRBY SHAW

Words by **HAVEN GILLESPIE**
Music by **J. FRED COOTS**

Swing (♩ = ca. 144)

SOPRANO
ALTO

mf

Jing - a - ling - a jing - a - ling - a jing - a - ling jing

TENOR
BASS

Swing (♩ = ca. 144)

PIANO

mf

Cmaj9 *Am9* *Dm7* *G13* *G9/B*

(Play left hand 8vb throughout, softer dynamic if bass guitar is playing.)

3

Jing - a - ling - a jing - a - ling - a jing - a - ling jing. Oh! You

mf

Cmaj9 *Am9* *Dm7* *G13* *G9/B*

*Also available for S.A.B. (49726), S.S.A. (49727), and 2-part (49728).

SoundTrax CD available (49729). SoundPax available (49730) - includes score and set of parts for 2 Trumpets, Tenor Saxophone, Trombone, Guitar, Bass, and Drumset.

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5

bet - ter watch out, you bet - ter not cry, — you

Measures 5 and 6 of the vocal line. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. There is a quarter rest, then a quarter note B4, followed by quarter notes A4, G4, and F4. The line ends with a quarter note E4.

sim. C(add9) C/E F(add9) F#dim7

Piano accompaniment for measures 5 and 6. The right hand plays chords: C(add9) (C-E-G-A), C/E (C-E-G), F(add9) (F-A-C-G), and F#dim7 (F-A-C-B). The left hand plays a simple bass line: G2, F2, E2, D2, C2, B1, A1, G1.

7

bet - ter not pout, I'm tell - in' you why, —

Measures 7 and 8 of the vocal line. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. There is a quarter rest, then a quarter note B4, followed by quarter notes A4, G4, and F4. The line ends with a quarter note E4.

C(add9)/G B/C C9/E F(add9) Bb9

Piano accompaniment for measures 7 and 8. The right hand plays chords: C(add9)/G (C-E-G-A/B), B/C (B-C-E), C9/E (C-E-G-A-B), F(add9) (F-A-C-G), and Bb9 (Bb-D-F-A-C). The left hand continues the bass line: G2, F2, E2, D2, C2, B1, A1, G1.

9

San - ta Claus is com - in' — to town. —

Measures 9 and 10 of the vocal line. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. There is a quarter rest, then a quarter note B4, followed by quarter notes A4, G4, and F4. The line ends with a quarter note E4.

C(add9) Am7 Dm7 G13 G9/B

Piano accompaniment for measures 9 and 10. The right hand plays chords: C(add9) (C-E-G-A), Am7 (A-C-E-G), Dm7 (D-F-A-C), G13 (G-B-D-F-A-C), and G9/B (G-B-D-F-A-C/B). The left hand continues the bass line: G2, F2, E2, D2, C2, B1, A1, G1.

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Musical notation for measures 11-12. The vocal line starts with a whole rest in measure 11, followed by a half note G4 in measure 12. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

- a - ling - a jing - a - ling - a jing - a - ling jing. — He's

Cmaj9 Eb13 Abmaj9 F6/G G13(b9)

Piano accompaniment for measures 11-12. The right hand features chords corresponding to the chord labels above. The left hand provides a rhythmic accompaniment.

Musical notation for measures 13-14. The vocal line has a whole rest in measure 13, followed by a half note G4 in measure 14. The piano accompaniment continues with the same eighth-note bass line.

mak - in' a list check - in' it twice,

mak - in' a list, check in' it twice,

C(add9) C/E F9 F#dim7

Piano accompaniment for measures 13-14. The right hand features chords corresponding to the chord labels above. The left hand continues with the eighth-note bass line.

Musical notation for measures 15-16. The vocal line has a whole rest in measure 15, followed by a half note G4 in measure 16. The piano accompaniment continues with the eighth-note bass line.

know - in' who's naught - y and nice,

gon - na find out who's naught - y and nice,

C(add9)/G Bb/C C9/E F(add9) Bb13

Piano accompaniment for measures 15-16. The right hand features chords corresponding to the chord labels above. The left hand continues with the eighth-note bass line. The word 'sim.' is written below the first chord.

17

San - ta's com-in' to town.

San - ta Claus is com-in' to town.

C^{maj9} Am⁹ Dm⁷ G¹³ G^{9/B} C¹³ Dm⁷(sus4) Dm⁷

20

21

opt. SOLO He sees you when you're sleep-in'. He

opt. SOLO

D^{#dim7} C^{6/E} Gm⁷ C⁹ Fm^{maj9} Dm⁷

23

knows when you're a - wake. He knows if you've been

Gm⁹ C⁹ Fm^{maj7} F⁶ Am⁷ D⁷(b9)

3

(end solos)

bad or good, — so be good for good - ness sake!

Gmaj9 E7(b13) E7(b13) Am7 D7 Dm7

ALL *mf*

Oh! — you bet-ter watch out, you bet-ter not cry, — you

G13(b9) C(add9) C/Bb F/A Fm6/Ab

bet - ter not pout, I'm tell - in' you why, —

C6/G Bb/C C9/E Fmaj9 Bb9

sim.

33

San - ta Claus is com - in' _____ to town. —

to, jing -
to town. —

C⁶/G Am⁹ Dm⁹ C¹³ C/G

35

- a - ling - a jing - a ling - a jing - a - ling jing. —

- a - ling - a jing - a ling - a jing - a - ling jing. —

B/G B^b/G B/G C/G

37

Jing - a - ling - a jing - a - ling - a jing - a - ling jing. —

B/G B^b/G G¹³



39 * SOPRANO (sing both times)

Doo ba doot dot doo ba doo dot fa oo ba doot dot dot

ALTO (sing both times)

Dwee doo dot dot dot da dot dot dwee doo dot

TENOR & BASS (sing 2nd time only)

Ba ba dot bop ba ba dot

C⁶ C⁷/E F⁹ F^{#dim} C⁹/G C⁷ F⁹

42

da yoo dot fa oo ba doot dot dot dot da ba doo da _

bop ba ba da doo dot dwee doo dot dot dot da yoo dot

bop ba ba ba doo dot

B^{b9} C⁹ A⁷(^{b13}/₄₉) D⁹ G¹³ C⁶

* This section may be repeated as many times as desired, and opened up to include: vocal and/or instrumental soloists, improvisation, scat singing, gradual stacking of written lines, choir as back-up singers, etc. Be creative and customize the piece to suit your group or performance. The more lines employed, the better.

45 | 1. (or repeat as desired) | 2. (or last time)

da yoo dot. Ba doo

dwee doo dot. zwee doo dot. zwee doo dot ba

ba doot da dot da doo da. ba doot da dot

1. (or repeat as desired) | 2. (or last time)

E^b13 D⁹ G13(b⁹) C Dm

48 49

da dot. He sees you when you're sleep-in', he knows _

da dn doo dot. He sees you when you're sleep-in', he knows _

da yoo dot. He sees you when you're sleep-in', he knows _

D[#]dim⁷ C⁶/E Gm⁷ C⁹ F[#]maj⁹ Dm⁷

3

51 S.
A. when you're a - wake, — he knows when you've been
T.

B.
Gm⁹ C7(b⁹) Fmaj⁹ F⁶ Am⁹ D7(b⁹)

54 *f*
bad or good, — so be good for good-ness sake. — Oh! You
f

Gmaj⁹ Em⁷ Am⁹ D1³ Dm7(add4) G1³

57
bet - ter watch out, you bet - ter not — cry, bet - ter not pout I'm

C⁹ C/E F⁹ F#dim C/G C¹³ F⁹

60

tell-in' you why, — San - ta Claus — is com-in' — to town. —

(no breath)

Bb¹³ Bb/Ab C⁶/G Am⁹ Dm⁹ G¹³ Em⁹

63

to town. — San - ta Claus is

C⁶/A A⁷ Dm⁹

66

com-in' — to, jing - a - ling - a jing - a ling - a

(no breath)

F/G G⁹ C/G B/G Bb/G

jing - a - ling jing, — to town.

to, jing - a - ling - a jing - a ling - a

B/G C/G B/G Bb/G

to town.

to, jing - a - ling - a jing - a ling - a

to town.

jing - a - ling jing, — to, jing - a - ling - a jing - a ling - a

B/G C/G B/G Bb/G

jing - a - ling jing, — } to town. Yeah!

(whispered)

B/G C(add9) N.C.

mp