

SANTA CLAUS IS COMIN' TO TOWN

for S.A.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)

mf

SOPRANO
ALTO

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

BARITONE

Swing (♩ = ca. 144)

mf

PIANO

*C*maj9 Am⁹ Dm⁷ G¹³ G⁹/B

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

3

mf

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

*C*maj9 Am⁹ Dm⁷ G¹³ G⁹/B

*Also available for S.A.T.B. (49725), 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.
Visit alfred.com for digital scores and audio.

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5

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

Vocal line for measures 5-6. 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 5-6. 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-B-C). 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, —

Vocal line for measures 7-8. 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 7-8. 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-C), F(add9) (F-A-C-G), and Bb9 (Bb-D-F-A-C). The left hand plays a simple bass line: G2, F2, E2, D2, C2, B1, A1, G1.

9

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

Vocal line for measures 9-10. 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 9-10. 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). The left hand plays a simple bass line: G2, F2, E2, D2, C2, B1, A1, G1.



The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a whole note rest, followed by a half note G4, and ends with a quarter rest. 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)

The piano accompaniment for the first system shows chords in the right hand and a bass line in the left hand. The chords are Cmaj9, Eb13, Abmaj9, F6/G, and G13(b9). The bass line follows the root notes of these chords.

13

The second system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the eighth-note bass line and melody.

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

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

C(add9) C/E F9 F#dim7

The piano accompaniment for the second system shows chords in the right hand and a bass line in the left hand. The chords are C(add9), C/E, F9, and F#dim7. The bass line follows the root notes of these chords.

15

The third system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the eighth-note bass line and melody.

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

The piano accompaniment for the third system shows chords in the right hand and a bass line in the left hand. The chords are C(add9)/G, Bb/C, C9/E, F(add9), and Bb13. The bass line follows the root notes of these chords. 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.

Cmaj9 Am9 Dm7 G13 G9/B C13 Dm7(sus4) Dm7

20

21

opt. SOLO

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

D#dim7 C6/E Gm7 C6 Fmaj9 Dm7

23

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

Gm9 C9 Fmaj7 F6 Am7 D7(b9)



(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 -

C⁶/G Am⁹ Dm⁹ G¹³ C/G

35

- 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 twee doo dot

BARITONE (sing 2nd time only)

Ba ba dot bop ba ba dot

C⁶ C⁷/E F⁹ F^{#dim} C⁶/G C F⁹

42

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

bop ba ba da doo dot twee doo dot dot dot da yoo dot

bop ba ba ba doo dot

B^{b9} C⁹ A⁷(^b₉) 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 dwee doo dot. dwee doo dot ba

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

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

E \flat 13 D 9 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 C \flat /E Gm7 C 9 Fmaj9 Dm7

S.
A. — when you're a-wake, — he knows when you've been

B.

Gm⁹ C7(b9) Fmaj⁹ F⁶ Am⁹ D7(b9)

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

Gmaj⁹ Em⁷ Am⁹ D13 Dm7(add4) G13

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

G6/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

68

jing - a - ling jing, — to town.

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

B/G

C/G

B/G

Bb/G

70

to town.

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

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

B/G

C/G

B/G

Bb/G

72

jing - a - ling jing, — to town. *(whispered)* Yeah!

B/G

C(add9)

N.C.

mp