

Swing Low, Sweet Chariot

By Wallace Willis
Arranged by Rick Hirsch

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	

Optional/Alternate Parts

C Flute
B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

**YOUNG
JAZZ
ENSEMBLE**

NOTES TO THE CONDUCTOR

Thank you for choosing to play this arrangement with your band. There's a lot of substance here and much to work on, and I hope everyone will find that it's really fun to play once they're comfortable with their parts!

The two main elements that will help this chart really shine are dynamics and the swinging-shuffle feel. Here are some thoughts to help you get the most out of your students.

1. Regarding dynamics: the verses are mf and the choruses ("Swing Low" sections) are a strong f . This goes for the solo section at m. 61, as well. Your drummer is going to be key to making these contrasts clear. I suggest you help the drummer get comfortable on their mf groove with closed hi-hat and their f groove with ride cymbal.
2. The tempo changes that occur in mm. 7–8 and mm. 109–110 will take some rehearsal time and practice but will be well worth it. To make these successful, I would suggest putting your drummer in charge of establishing the new tempo. Encourage them to listen to and play along with the demo recording (from Alfred Music) so much that they internalize it. Then, you'll simply need to conduct the ritardanos into the downbeat of the A Tempo measures. Your drummer will take over from there and establish the tempo for the band.
3. On the slow passages at the beginning and end of the arrangement, encourage everyone to breathe together at the phrase endings at the end of m. 2, m. 6, etc.
4. In m. 83, the "bend" in the saxes is a bluesy gesture. They should start the notes flat, below pitch, then take one or two beats to bend up to pitch.
5. Beginning in m. 10, the trombones are doubled by the piano. This could be useful in helping the trombone players lock in their intonation.
6. The swinging-shuffle feel is what creates the buoyant feeling of the music. Encourage everyone to keep the swinging eighth-note feel going in their minds and bodies all the time.
7. For the solos for alto and trombone, I provide suggested solos but encourage your players to embellish the written solo or improvise their own solo.
8. Regarding the indication for Harmon mute for trumpets, to provide the desired color, I suggest all or none. If none, then simply have the trumpets play into the stand.
9. Definitely look up Dizzy Gillespie's version of "Swing Low, Sweet Cadillac." Your students will get a kick out of it, especially the version he performed on the Muppet Show!

Good luck and have fun!

—Rick Hirsch



Rick Hirsch

Rick Hirsch (BA Music University of Massachusetts-Amherst; MM Northern Illinois University) somehow juggles his work as an independent composer, arranger, saxophonist, and educator. He has written music for Eddie Henderson, the Osland Saxophone Quartet, Chris Vadala, the University of Northern Iowa Jazz Band, and the Penn State Blue Band, to name a few. Hirsch has performed with Tito Puente, Max Roach, the Four Tops, both Dorsey Orchestras, and on NPR's *Whaddya Know?* A lifelong educator, Hirsch has directed scholastic jazz ensembles in Delaware, Wisconsin, and Pennsylvania.

CONDUCTOR
50949S

SWING LOW, SWEET CHARIOT

By Wallace Willis
Arranged by Rick Hirsch

SLOWLY $\text{♩} = 80$ ($\text{♩} = \text{♩}$)

C FLUTE
(OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE
(OPTIONAL)

1ST B♭ TRUMPET
(OPT. HARMON MUTE)

2ND B♭ TRUMPET
(OPT. HARMON MUTE)

3RD B♭ TRUMPET
(OPT. HARMON MUTE)

4TH B♭ TRUMPET
(OPT. HARMON MUTE)
(OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE
(OPTIONAL)

4TH TROMBONE
(OPTIONAL)

GUITAR
(OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5

Legal Use Requires Purchase



FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

MOLTO RIT.

STRETCH ⑧ SHUFFLE ♩ = 138 (♩ = ♩♩)

PLAY IF NO 4TH TENOR

TO HARMON MUTE (REMOVE STEK) OR IN STAND

TO HARMON MUTE (REMOVE STEK) OR IN STAND

TO HARMON MUTE (REMOVE STEK) OR IN STAND

TO HARMON MUTE (REMOVE STEK) OR IN STAND

H.H.

S.D. CROSS-STICK

6 7 8 9 10 11

FLUTE (12) w/Tpt. 1

ALTO 1 w/Tpt. 1

ALTO 2

TENOR 1

TENOR 2

BARI. m^2 HARMON MUTE w/ALTO 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 m^2

TBN. 2 m^2

TBN. 3 m^2

4TH TBN. m^2

GTR. m^2

PNO. m^2

BASS m^2 SIM.

DRUMS SIM.

12 13 14 15 16 17 18 19

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

20

21

22

23

24

25

26

27

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

Legal Use Requires Purchase

28 29 30 31 32 33 34 35

H.H. w/foot

RIDE CYM.

SIM.

FILL

F#m7 Ebm7 F#m7 Ebm7 Dm7 F/Eb Am7 Bb Dm9 Ebm7 Dm9 Ebm7 Am7

36

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

36 37 38 39 40 41 42 43

Legal Use Requires Purchase

44

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

Legal Use Requires Purchase

44 45 46 47 48 49 50 51 52

CHORDS: F#m7, E#m7, F#m7, E#m7, Dm7, E/Eb, Am7, Bb7, Dm9, E#m7, Dm9, E#m7, Am7

DRUMS: SIM., FILL, Saxes

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

Gtr

PNO.

BASS

DRUMS

53

54

55

56

57

58

59

60

COMP d's
Fmaj7 E7maj7 E7b9maj7 Fmaj7 E7maj7 E7b9maj7 Fmaj7 E7maj7 E7b9maj7

SWING!

HOENES

SAXES

61 62 63 64 65 66 67 68 69 70

FLUTE

2ND TIME ONLY: SOLO AD LIB. OR AS IS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

1ST TIME ONLY: SOLO AD LIB. OR AS IS

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

61 62 63 64 65 66 67 68 69 70

79

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

CLAP

GTR.

PNO.

CLAP

BASS

CLAP OR CLICK STICKS

DRUMS

UNISON SOLI DEEP BEND

79 80 81 82 83 84 85 86

SWING LOW, SWEET CHARIOT

87

88

89

90

91

92

93

94

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

95

96

97

98

99

100

101

102

Legal User

Requires Purchase

STRONG

STRONG

STRONG

STRONG

STRONG

SIM.

FILL

CONDUCTOR

- 14 -

SWING LOW, SWEET CHARIOT

103 104 105 106 107 108 109

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

MOLTO RIT.

SLOWLY

STRETCH

STRONG

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Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

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