

Cindy

American Folk Song

Arranged by
DAVID EDDLEMAN

SATB Voices with Keyboard

CARL FISCHER MUSIC
Part-by-Part



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Ranges:



Cindy

for SATB Voices with Keyboard

American Folk Song

Arranged by David Eddleman

Square Dance Tempo (♩ = 120)

Soprano **Alto** **Tenor** **Bass**

f *f* *f* *f*

Git a-long
Git a-long
Git a-long
Git a-long

Square Dance Tempo (♩ = 120)

Keyboard

f

3

home, Cin - dy, Cin - dy, git a-long home, Cin - dy, Cin - dy, Git a-long
home, Cin - dy, Cin - dy, git a-long home, Cin - dy, Cin - dy, Git a-long
home, Cin - dy, Cin - dy, git a-long home, Cin - dy, Cin - dy, Git a-long
home, Cin - dy, Cin - dy, git a-long home, Cin - dy, Cin - dy, Git a-long

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home, Cin - dy, Cin - dy, I'll mar-ry you _ some _ day.

home, Cin - dy, Cin - dy, I'll mar-ry you _ some _ day.

home, Cin - dy, Cin - dy, I'll mar-ry you _ some _ day.

home, Cin - dy, Cin - dy, I'll mar-ry you _ some _ day.

for Onscreen use only

8

Now Cin-dy was a pret-ty girl _ with rib-bons in her hair, And

Now Cin-dy was a pret-ty girl _ with rib-bons in her hair, And

for Onscreen use only

Musical score for measures 11-12. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "when she turned and looked at me, I could on - ly stand and stare. Git a -". The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand.

Git a -

when she turned and looked at me, I could on - ly stand and stare. Git a -

when she turned and looked at me, I could on - ly stand and stare. Git a -

Musical score for measures 13-14. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "long, git a-long pret-ty Cin - dy, — git a - long, pret-ty Cin - dy girl; Git a -". The piano accompaniment continues with a steady eighth-note bass line in the left hand and a melody in the right hand.

long, git a-long pret-ty Cin - dy, — git a - long, pret-ty Cin - dy girl; Git a -

Git a-long, git a-long,

long, git a-long pret-ty Cin - dy, — git a - long, pret-ty Cin - dy girl; Git a -

long, git a-long pret-ty Cin - dy, — git a - long, pret-ty Cin - dy girl; Git a -

15

long, git a-long, pret-ty Cin-dy, let me take you for a whirl.

Git a - long, _____ let me take you for a whirl.

long, git a-long, pret-ty Cin-dy, let me take you for a whirl. I

long, git a-long, pret-ty Cin-dy, let me take you for a whirl. I

18

asked her out one moon-lit night, and this is what she said:

asked her out one moon-lit night, and this is what she said:

One Girl (*spoken*):
I wouldn't go out with
you if you were the last
man living or dead!

mp

Git a - long home, git a - long home, git a - long home,

mp

Git a - long home, git a - long home, git a - long home,

mp

Git a - long home, git a - long home, git a - long home,

mp

Git a - long home, git a - long home, git a - long home,

mp

git a - long home, git a - long home, git a - long home, git a - long, I'll mar - ry you some

git a - long home, git a - long home, git a - long home, git a - long, I'll mar - ry you some

git a - long home, git a - long home, git a - long home, git a - long, I'll mar - ry you some

git a - long home, git a - long home, git a - long home, git a - long, I'll mar - ry you some

25

day.

day.

day.

The first time I saw Cin-dy she's stand-in' in the door; Her

day.

28

shoes and stock-ings in her hands and her feet all o-ver the floor.

She

told me that she loved me, she called me Sug-ar-plum; She threw her arms a-round me, I

p Git a-long home, git a-long, git a-long home, git a-long

p Git a-long home, git a-long, git a-long home, git a-long

p Git a-long home, git a-long, git a-long home, git a-long

thought my time had come. *p* git a-long home,

35

home, git a-long, git a-long home; Git a-long home, git a-long, git a-long home, git - a long

home, git a-long, git a-long home; Git a-long home, git a-long, git a-long home, git - a long

home, git a-long, git a-long home; Git a-long home, git a-long, git a-long home, git - a long

git a-long home, git a-long home, git a-long

37

a tempo
mf
home, my Cin-dy girl. Now, Cin - dy got re - li - gion, she

mf
home, my Cin-dy girl. Now, Cin - dy got re - li - gion, she

mf melody
home, my Cin-dy girl. Now, Cin - dy got re - li - gion, she

mf
home, my Cin-dy girl. Now, Cin - dy got re - li - gion, she

a tempo
mf
*
home, my Cin-dy girl. Now, Cin - dy got re - li - gion, she

* For rehearsal only, until m. 44.

had it once be - fore. But when she hears that fid - dle play,

had it once be - fore. But when she hears that fid - dle play,

had it once be - fore. But when she hears that fid - dle play,

had it once be - fore. But when she hears that fid - dle play,

f she's the first one on the floor. Now, Cin-dy kissed the preach-er, he

f she's the first one on the floor. Now, Cin-dy kissed the preach-er, he

f she's the first one on the floor.

f she's the first one on the floor.

Play:

48

thought it might-y fine. She asked him how he liked it. He said,

thought it might-y fine. She asked him how he liked it. He said,

Spoken:

"That was di -

Spoken:

"That was di -

51

f Git a-long home, git a-long home, git a-long

f Git a-long home, git a-long home, git a-long

fervently vine!" Hal - le-lu - yah! Hal - le-lu - yah!

fervently vine!" Hal - le-lu - yah! Hal - le-lu - yah!

f harp-like

home, *mf* I'll mar-ry you _____

home, *mf* I'll mar-ry you _____

mf Hal - le-lu-yah! I'll mar-ry you _____

mf Hal - le-lu-yah! I'll mar-ry you _____

8

57 *ff* some _____ day. _____

ff some _____ day. _____

ff some _____ day. *Spoken:* But not to-day!

ff div. *Spoken:* But not to-day!

some _____ day. But not to-day!

ff

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