

DEEP RIVER

Freely §

PIANO

pp cresc

con Ped

rit **a tempo**

4 SOPRANO 2nd time only

p

ah _____ my home is o - ver

ALTO 1st time Solo; 2nd time Tutti

p

Deep _____ ri - ver, _____ my home is o - ver

TENOR 2nd time only

p

BASS *p*

ah _____ my home is o - ver

rit **a tempo**

p

DIDN'T MY LORD DELIVER DANIEL?

Freely

mp *div* *f*

SOPRANO
ALTO

Did-n't my Lord de-li-ver Dan - iel?

TENOR
BASS

f *div*
And why not a e-ve-ry

Rhythmically ♩ = c138

f

4

Did-n't my Lord de-li-ver Dan - iel, de-li-ver Dan - iel, de-li-ver

man?

Rhythmically ♩ = c138

(Piano)

mf *f*

8

Dan - iel? Did-n't my Lord de-li-ver Dan - iel? And why not - a e-ve-ry

EVERY TIME I FEEL THE SPIRIT

Rhythmically ♩ = 108

SOPRANO
ALTO

mp

E - v'ry time I feel the spi - rit mov - ing in my heart, I will

TENOR
BASS

mp

4

pray. Oh, e - v'ry time I feel the spi - rit mov - ing in my heart, I will

8

pray. On the moun - tain my Lord spoke,

On the moun - tain my Lord spoke, out His

11

out His mouth came fire and smoke. All a - round me

mouth came fire and smoke. *mf* All a - round me looks so

GIVE ME THAT OLD TIME RELIGION

Lively swing ♩ = 160

ALTO SOLO

SOPRANO ALTO

TENOR BASS

PIANO

5

Give me that

GO DOWN, MOSES

Sombre ♩ = 112

TENOR 1
TENOR 2

Go down, Mo-ses, 'way down in E-gypt land. Tell ole

BASS 1
BASS 2

Tell ole

f *mf*

6 TENOR 1

Pha - roah_ to let my peo-ple go. *mp* ooh_

TENOR 2

Pha-roah to let my peo-ple go. When Is - rael was in

BASS

Pha - roah_ to let my peo-ple go. *mp* ooh_

mp *Solo mp*

11

let my peo-ple go. *mf* *mp* ooh_

Tutti mf *Solo mp*

E - gypt land; let my peo-ple go. Op-pressed so hard they could not stand;

let my peo-ple go. *mf* *mp* ooh_

16 *Tutti mf* *f*

let my peo-ple go. Go down, Mo - ses, 'way down in

mf *f*

GO TELL IT ON THE MOUNTAIN

Rhythmically ♩ = 126

PIANO

4

7 SOPRANO & ALTO *mf*

Go tell it on the

10

moun - tain, o - ver the hills and e - v'ry - where...

13

Go tell it on the moun - tain, that Je - sus Christ is

I GOT A ROBE

Steadily ♩ = 96

SOPRANO
ALTO

TENOR
BASS

p I got a robe, _____ *mp* you got a robe, _____

p I got a robe. *hmm*

mf all God's chil-dren got a robe.

mp you got a robe, *hmm* all God's chil-dren got a

7
When I get to hea-ven gon-na put on my robe, gon-na walk all o-ver God's

robe. _____

10
hea-ven, _____ hea-ven, _____ hea-ven. _____

hea-ven, hea-ven, hea-ven, hea-ven, hea-ven, hea-ven. When I get to hea-ven gon-na

hea-ven, _____ hea-ven, _____ hea-ven. _____ *ooh* _____

14
dim

put on my robe, gon-na walk all o-ver God's hea-ven. _____

dim *hmm* _____

IN THAT GREAT GETTIN' UP MORNING

Lively ♩ = 172

ALTO SOLO

In that great_ get-tin' up morn - ing.

CHORUS finger clicks

etc

SOPRANO ALTO

mp
Fare ye well,

TENOR BASS

mp
Fare ye well,

3

In that great_ get-tin' up morn - ing.

fare ye well,

fare ye well,

7

In that great_ get-tin' up morn - ing.

fare ye well,

fare ye well,

IN THE SWEET BY AND BY

Words
SANFORD F BENNETT

Melody
JOSEPH P WEBSTER
arr CHRISTOPHER NORTON

Simply ♩ = 100

PIANO

mp *mp*

con Ped

4

p

1. There's a land that is fair - er than day _____ and by

p

p

7

faith we can see it a - far. _____ For the Fa - ther waits o - ver the

JOSHUA FOUGHT THE BATTLE OF JERICHO

Rhythmically ♩ = 148

PIANO

The piano introduction consists of four measures in 4/4 time. The right hand plays a series of chords, primarily triads and dyads, with a melodic line of eighth notes. The left hand plays a steady eighth-note bass line. The dynamics are marked with a forte (f) dynamic.

CHORUS

5

The first line of the chorus begins at measure 5. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Jo-shua fought the bat-tle of Je-ri-cho, Je-ri-cho,". The music is in 4/4 time with a key signature of one flat (Bb). The dynamics are marked with a forte (f) dynamic.

The piano accompaniment continues for the second line of the chorus, corresponding to the lyrics "Je-ri-cho, Je-shua fought the bat-tle of Je-ri-cho, and the". The right hand plays chords and the left hand plays a steady eighth-note bass line.

8

The third line of the chorus begins at measure 8. The vocal line continues with the lyrics: "Je-ri-cho, Je-shua fought the bat-tle of Je-ri-cho, and the". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

The piano accompaniment continues for the fourth line of the chorus, corresponding to the lyrics "Je-ri-cho, Je-shua fought the bat-tle of Je-ri-cho, and the". The right hand plays chords and the left hand plays a steady eighth-note bass line.

MY LORD, WHAT A MORNING

Expressively ♩ = c84

PIANO *mp*

5 SOPRANO SOLO

My

mp

9

Lord, what a morn-ing, my Lord, what a morn-ing, my—

CHORUS

mp

ooh ooh ooh

mp

NOBODY KNOWS

Slow ♩ = 56

BASS
SOLO

p

No - bo - dy knows the

PIANO

p

4

trou-ble I've seen, no-bo - dy knows but Je-sus. No-bo - dy knows the

8

trou-ble I've seen, glo - ry, hal - le - lu - jah.

11 SOPRANO & ALTO

mp

No-bo - dy knows the trou-ble I've seen, no-bo - dy knows but Je-sus.

ROLL, JORDAN, ROLL

Very freely

TENOR SOLO *p*

Roll, Jor - dan roll, roll, Jor - dan,

TENOR

Roll, roll, Jor - dan,

BASS

div

4 *mf*

roll, I want to go to hea-ven when I die._____

mf div

roll,_____ want to go to hea-ven when I die,_____ to

mf

8 *mp* roll._____

hear Jor - dan roll._____

mp 3

roll._____

roll._____

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

Expressively, freely

PIANO

The piano introduction is in 4/4 time, B-flat major, and consists of four measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. Dynamics include a piano (*p*) marking in the first measure and a *dim* (diminuendo) marking in the fourth measure.

5 **rit** **a tempo**
SOPRANO SOLO *p*

The soprano solo begins at measure 5 with a rest. The first line of lyrics is: "Some-times I feel like a mo-ther-less child,". The piano accompaniment continues with a similar rhythmic pattern to the introduction.

8 *mp*

The second line of lyrics is: "some-times I feel like a mo-ther-less child, some-times I feel like a". The piano accompaniment features a more active bass line with eighth notes and includes a *mp* (mezzo-piano) dynamic marking.

11

The third line of lyrics is: "mo-ther-less child, a long ways from home, a long ways from". The piano accompaniment continues with a consistent rhythmic accompaniment.

STANDING IN THE NEED OF PRAYER

Very rhythmic ♩ = 132

PIANO *f*

4 CHORUS

Finger clicks, 2nd time only

f

It's me, it's me, it's me, O Lord, stand-ing in the need of prayer...

f

8

It's me, it's me, it's me, O Lord, stand-ing in the need of prayer...

STEAL AWAY

Freely

SOPRANO
ALTO

p

Steal a-way, — steal a-way, steal a-way to Je - sus.

TENOR
BASS

p

5

steal a - way home.

Steal a - way, — ooh — I ain't got long to stay here.

9

mf

My Lord — calls me, He calls me by the thun - der. The

mf

13

trum-pet sounds with - in — my soul, I ain't got long to stay here.

p

p

SWING LOW, SWEET CHARIOT

Slow but with pace ♩ = 88

PIANO

3

Solo *mf* Swing low, sweet cha - ri - ot, com - in' for to car - ry me —

Tutti *mf*

6

home. —

Solo Swing - low, sweet cha - ri - ot, —

THE VIRGIN MARY

♩ = 152

PIANO

The piano introduction consists of three measures in 4/4 time. The right hand features a melody of quarter notes: G4, A4, B4, C5, with rests in between. The left hand plays a bass line of quarter notes: G2, A2, B2, C3, with rests in between. The dynamic is marked *mf*.

4 CHORUS

1st time Tenors & Basses
2nd time Sopranos & Altos

The first two lines of the chorus are marked with a *mf* dynamic. The vocal lines are in 4/4 time. The first line (Tenors & Basses) has the lyrics: "(2) an - gels sang. when the ba - by was born, the". The second line (Sopranos & Altos) has the lyrics: "1. The vir - gin Ma - ry had a ba - by boy, - the". The piano accompaniment continues with the same bass line as the introduction, with the right hand playing chords and moving eighth notes.

The second two lines of the chorus are marked with a *cresc* dynamic. The vocal lines continue. The first line (Tenors & Basses) has the lyrics: "an - gels sang. when the ba - by was born, the an - gels sang. when the". The second line (Sopranos & Altos) has the lyrics: "vir - gin Ma - ry had a ba - by boy, - the vir - gin Ma - ry had a". The piano accompaniment continues with the same bass line, and the right hand features a more active melody with eighth notes and chords. The dynamic *cresc* is indicated at the end of the section.

WALK IN JERUSALEM

Rhythmically ♩ = c132

PIANO

The piano introduction consists of four measures in 4/4 time. The right hand features a rhythmic pattern of eighth notes with rests, while the left hand plays a simple bass line of quarter notes. The dynamic is marked *mf*.

5 CHORUS

mf

I want to be rea - dy, I want to be rea - dy, -
rea - dy, -

The first line of the chorus (measures 5-8) features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "I want to be ready, I want to be ready, - ready, -". The piano accompaniment includes a bass line and chords in the right hand.

9

I want to be rea - dy to walk in Je - ru - sa - lem just like John.
ah

The second line of the chorus (measures 9-12) continues the vocal melody and piano accompaniment. The lyrics are: "I want to be ready to walk in Jerusalem just like John. ah". The piano accompaniment includes a bass line and chords in the right hand.

WERE YOU THERE?

Freely

SOPRANO or ALTO SOLO

SOLO VOICE

pp

1. Were you there when they cru - ci - fied my Lord? _____

TENOR

pp

mm _____ *mm* _____

BASS

pp

4

_____ Were you there when they cru - ci - fied my Lord? _____

p

mm _____ *mm* _____

p

9

mf _____ **slowing**

Oh, _____ some-times it cau - ses me to trem-ble, trem-ble,

mf _____ *dim*

ah _____ *ah* _____ *ah* _____

mf _____ *dim*