

# HAL LELU JAH

## Gospels und Spirituals

für gemischten Chor/for mixed choir

teilweise mit Klavier

partly with pianoforte accompaniment

herausgegeben von/edited by

Stan Engebretson / Volker Hempfling

Chorleiterband mit CD

choral director's score with CD

# Inhalt / Contents

Nr. No.	Titel/Title	Arrangeur/Arranger	Besetzung/Scoring	CD	Seite Page
1	Amazing Grace . . . . .	Keith McCutchen . . . . .	SATB, pfte . . . . .		2
2	By and by . . . . .	Henry Thacker Burleigh / Volker Hempfling	Solo Bar (S), SATB, pfte . . . . .	⊙	6
3	Come by here (Kumbaya) . . . . .	Uzee Brown, Jr. . . . .	SATB . . . . .	⊙	9
4	Calvary / Surely, surely he died . . . . .	Courtney Carey . . . . .	SATB divisi . . . . .	⊙	10
5	Deep River . . . . .	Roy Ringwald . . . . .	SATB divisi . . . . .	⊙	14
6	My Lord, what a morning . . . . .	Anonymus . . . . .	Solo A (B), SATB . . . . .	⊙	15
7	Didn't my Lord deliver Daniel . . . . .	Carl Haywood . . . . .	SATB divisi . . . . .	⊙	16
8	Down by the riverside / I'm gonna lay down my sword and shield	Carsten Gerlitz . . . . .	SATB . . . . .		20
9	Ev'ry time I feel the spirit. . . . .	William L. Dawson . . . . .	Soli Bar, SATB. . . . .		23
10	Go down, Moses / When Israel was in Egypt's land	Gunther Martin Götsche . . . . .	SATB, pfte . . . . .	⊙	26
11	Give me that old time religion . . . . .	John Høybye . . . . .	Solo A, SATB . . . . .		31
12	Good News . . . . .	Carsten Gerlitz . . . . .	SATB, pfte . . . . .	⊙	34
13	I'm gonna sing. . . . .	Stan Engebretson . . . . .	SATB, pfte ad lib. . . . .	⊙	37
14	I stood on the river of Jordan . . . . .	John Høybye . . . . .	SATB divisi, pfte. . . . .	⊙	40
15	I want Jesus to walk with me. . . . .	Marques L. A. Garrett . . . . .	Solo A (S,B), SATB . . . . .	⊙	44
16	Joshua fit the battle of Jericho. . . . .	Gunther Martin Götsche . . . . .	Solo A, SATB, pfte . . . . .		47
17	Nobody knows the trouble I've seen . . . . .	Carsten Gerlitz . . . . .	SATB, pfte . . . . .		54
18	Nobody knows the trouble I've seen . . . . .	Thomas Gabriel . . . . .	SATB, pfte . . . . .	⊙	57
19	Oh Happy Day . . . . .	Jürgen Kräßter. . . . .	Solo A, SATB, pfte, bass. . . . .		60
20	Oh when the saints. . . . .	Hans Lüdemann . . . . .	SATB, pfte . . . . .		63
21	Oh, religion is a fortune . . . . .	Anonymus . . . . .	Soli SA ad lib., SATB . . . . .		68
22	Rise up, shepherd, and follow . . . . .	Sebastian Krause . . . . .	SSATB . . . . .		69
23	Roll, Jordan, roll. . . . .	Anonymus . . . . .	SATB . . . . .		75
24	Some of these mornings / Going to see my mother	Anonymus . . . . .	SATB divisi . . . . .		76
25	Sometimes I feel like a motherless child. . . . .	Hans Lüdemann . . . . .	Soli AB, SATB, pfte. . . . .		78
26	Steal away. . . . .	Anonymus . . . . .	SATB . . . . .		83
27	Steal away. . . . .	Mark Sirett . . . . .	SATB, pfte . . . . .	⊙	84
28	Swing low, sweet chariot. . . . .	Wolfram Buchenberg . . . . .	SSATBarB. . . . .	⊙	88
29	Wade in the water. . . . .	Norman Luboff . . . . .	SATB, Tom-Tom. . . . .	⊙	91
30	You can tell the world . . . . .	Courtney Carey . . . . .	SATB divisi . . . . .		94
	Deutsche Übersetzung der Singtexte / German translations of the singing texts . . . . .				99

⊙ = Einspielung auf CD Carus 2.104/97. Diese CD ist Bestandteil des Chorleiterbandes.  
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 The CD album / single tracks can be downloaded on many platforms.*

Titelgestaltung: enorm, Köln

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*A choral score (editionchor) is also available (Carus 2.104/05).*

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## Einführung

### Gospels und Spirituals

Oft steht die Frage nach dem Unterschied zwischen Spirituals und Gospels im Raum, wenn sich Chöre und ihre Leiter/-innen diesem reichen Repertoire zuwenden. Schon im 17. Jahrhundert entwickelten sich in den afroamerikanischen Sklavengemeinschaften im Süden der heutigen USA einstimmige Lieder in einer einzigartigen Synthese aus afrikanischen Melodien, Rhythmen und Gesangsstilen und frühen christlichen Kirchenliedern. Mündlich überliefert, wurden sie im Laufe der Zeit unter dem Namen „Spirituals“ bekannt, nach Epheser 5,19, wo die Gläubigen ermuntert werden, „spiritual songs“ zu singen. Im Mittelpunkt der Lieder standen oft die großen Gestalten des Alten Testaments, wie Mose, Elia oder Daniel, die wegen ihrer lebendigen Geschichten und ihrer Stärke in schwierigen Situationen verehrt wurden. Ein gemeinsames Thema war Freiheit von der Sklaverei; man sang von der Hoffnung auf ein besseres Leben, hier und im Jenseits, frei von Schmerz und Leid.

Spirituals gehörten zum Alltag. Es gab „work songs“ (Arbeitslieder) im „Call-and-Response“-Stil, bei denen ein Vorsänger einen Ruf vortrug, auf den die Gruppe als „Chorus“ antwortete. Neben ruhigeren Spirituals in einem nachdenklichen Ton (wie z. B. *Deep River*) existieren fröhliche, lebendige Lobgesänge, die bei religiösen Versammlungen angestimmt wurden. Obwohl sie ursprünglich einstimmig gesungen wurden, gewannen Spirituals ab den 1870er Jahren in Arrangements für Chor große Beliebtheit, angeführt zunächst von Gruppen wie den Fisk Jubilee Singers über bekannte Komponisten wie Harry T. Burleigh und Moses Hogan. Der Schwierigkeitsgrad der Arrangements reichte von einfachen liedhaften Sätzen bis hin zu umfangreichen Konzertstücken, wie z. B. das im vorliegenden Chorbuch abgedruckte *Wade in the water* von Norman Luboff.

Gospel-Musik entwickelte sich viel später, allerdings auf einem parallelen Gleis. Nach dem Ende des Bürgerkriegs im Jahr 1865 wanderten viele Menschen aus dem Süden in den städtischen Norden aus. In diesen neuen Zentren erfreuten sich ab dem frühen 20. Jahrhundert der Blues und der Jazz großer Beliebtheit. Hier entwickelte sich die Gospel-Musik, Instrumentalbegleitungen kamen hinzu, oft auch ausführliche Solopassagen. Die frühen Gospels verwendeten nun auch Texte aus dem Neuen Testament oder aus nicht-biblischen Quellen, die Harmonien waren einfach, nur mit gelegentlichen verminderten Terzen versehen, die den Einfluss des Blues erkennen ließen. Die jüngeren Gospels sind von umfangreicheren Jazzharmonien geprägt; über die ursprüngliche Klavier-Combo-Begleitung hinaus kamen Blechbläser, Holzbläser und Orgel hinzu. Die heutigen Gospels lassen eine fortwährende Entwicklung der Gattung durch die Einflüsse von Rock, Hip-Hop, Rap und anderen zeitgenössischen Stilen erkennen. Der Klavier-Gospel-Stil hat eine eigene Prägung ausgebildet; ein Beispiel in diesem Chorbuch ist das Arrangement von *Amazing Grace*. 1779 als Kirchenlied von John Newton gedichtet, ist es weder ein Spiritual noch ein Gospel, wurde aber in das Chorbuch aufgenommen als Beispiel dafür, wie der Gospel-Stil an unterschiedliche Vorlagen angepasst werden kann und wurde.

### Aufführungshinweise zum Text

Der Umgang mit den Singtexten und die Frage, ob man die Dialektformen des afroamerikanischen Englisch verwenden sollte, wird viel diskutiert. Im Chorbuch finden sich verschiedene Stile, von den frühen Sätzen aus den 1870er Jahren, die oft im vollen Dialekt übertragen wurden, bis zu Konzertstücken, die nur wenig Dialekt aufweisen. Vor allem die neuen Arran-

gements der zeitgenössischen Komponisten hier im Buch kann man wie notiert aufführen.

Ursprünglich haben sich die Dialektformen aus der Überlieferung rein nach dem Gehör ergeben. Die frühen Sängerinnen und Sänger hatten oft keine Schulbildung erfahren und vermischten nach dem Gehör die biblischen Geschichten mit Klängen aus ihren eigenen afrikanischen Sprachen. Das behauchte „th“ beispielsweise war nicht gebräuchlich, so dass ein stimmhaftes „d“ an seiner Stelle verwendet wurde (also „de“ für „the“, „dey“ anstelle von „they“ usw.). Auf ähnliche Weise ließ man oft Wortendungen wegfallen, vor allem bei Wörtern, die auf „-ing“ enden. Man sang „goin“ statt „going“ oder schuf eigene Wortkombinationen wie z. B. „gonna“ anstelle von „going to“. In anderen Fällen wurden aus rhythmischen Gründen Silben ergänzt, die ohne inhaltliche Bedeutung sind, wie beispielsweise in „God’s a-gonna trouble the water“, oder „yes, my Lord, a-sitting in the kingdom“. Es gibt keine Regel, die zu allen Stilrichtungen passt, daher seien die Aufführenden ermuntert, sich Aufnahmen von führenden Interpreten wie Moses Hogan oder älteren Arrangeuren wie William Dawson anzuhören. Wenn man Dialekt verwenden will, dann am besten zurückhaltend, so dass der originale Charakter, Stil und Sinn erhalten bleiben.

Washington DC, September 2018

Stan Engebretson

### Zum Chorbuch

Im Jahr 1988, also vor 30 Jahren, nahm ich an einem dreiwöchigen deutsch-amerikanischen Chorleitersaustausch teil. Die musikalischen Eindrücke, die ich damals mitgenommen habe, sind bis heute prägend geblieben, vor allem, was den Umgang mit amerikanischer Musik betrifft, besonders in rhythmischer Hinsicht, aber auch im Blick auf „Vocal-Jazz-Technique“. In Minneapolis lernte ich Dr. Stan Engebretson kennen und schätzen und lud ihn für ein Seminar an die Musikhochschule des Saarlandes ein – ein Austausch, bei dem wie so oft nicht nur die Studierenden, sondern auch die einladenden Professoren enorm dazulernen.

Als der Carus-Verlag mich anfragte, ein Chorbuch mit Gospels und Spirituals herauszugeben, beschloss ich, dies trotz aller erworbenen eigenen Kenntnisse nur in Zusammenarbeit mit einem ausgewiesenen Fachmann auf diesem Gebiet zu tun. Der Verlag und ich sind sehr froh und dankbar, dass Stan Engebretson als Mitherausgeber spontan zugesagt und seine Kompetenz bei der Auswahl der Titel und Arrangements eingebracht hat. Stan Engebretson ist heute Professor of Music and Director of Choral Studies an der George Mason University, Washington DC, und regelmäßiger Gastdirigent und -dozent in den USA, Europa und Südkorea.

Das Chorbuch richtet sich vor allem an hiesige Chöre, die dieses Repertoire in einer Vielzahl von Stilrichtungen und Schwierigkeitsgraden entdecken wollen. Wir haben neben den beliebten klassischen Titeln wie z. B. *Deep River*, *Go down, Moses*, *Nobody knows the trouble I’ve seen* auch unbekanntere Spirituals und Gospel Songs ausgewählt. Die Stilbreite der Chorarrangements reicht von berühmten Bearbeitungen aus den USA (wie Dawsons *Ev’ry time I feel the spirit*, Ringwalds *Deep River* oder Burleighs *By and by*) bis hin zu einigen Beispielen aus den Anfängen der mehrstimmigen Spirituals im Umfeld der erwähnten Fisk Jubilee Singers. 15 Arrangements entstanden speziell für dieses Chorbuch und sind hier erstmals veröffentlicht. Wir danken den beteiligten Komponisten aus den USA, aus Kanada, Dänemark und Deutschland herzlich für ihre Beiträge.

Odenhal, im September 2018

Volker Hempfling

### Zur beiliegenden CD

Die CD wurde speziell für dieses Chorbuch vom Vokalensemble des Europäischen Kammerchors unter seinem Leiter Michael Reif eingespielt. Der Pianist war Stephan Görg. Die Aufnahmen entstanden vom 21. bis 23.9.2018 in der Evangelischen Kirche Rondorf (Köln) mit dem Tonmeister Holger Urbach.

Der Europäische Kammerchor wurde 2003 gegründet und widmet sich anspruchsvoller A-cappella-Literatur. Unverwechselbare Programme, Spannungsfelder zwischen Alter und Neuer Musik, Neugier auf romantische Chorwerke und das Aufspüren von vergessenen Werken der Chorliteratur sind zu Markenzeichen des Europäischen Kammerchores geworden. Durch die Interpretationen zeitgenössischer Musik und die vielfältige Zusammenarbeit mit Komponisten wirkt der Chor erfolgreich als Vermittler zwischen Musik und Publikum. Zuletzt hat das Ensemble mit seiner eindrucksvollen Interpretation von Alfred Schnittkes *Requiem* (beim Acht Brücken Festival in Köln) internationales Aufsehen erregt. Das Vokalensemble des Europäischen Kammerchors wurde im Jahre 2017 gegründet. Es setzt sich aus professionellen Sängerinnen und Sängern mit langjähriger sängerischer Ausbildung und Chorerfahrung zusammen und überzeugt durch seine historisch informierten Interpretationen und das Ausloten neuer Klangwelten in der zeitgenössischen Vokalmusik. 2017 war das Vokalensemble im Großmünster in Zürich und beim Deutschen Chorfest in Magdeburg zu Gast.

Namen der Solisten: Irfan Berilo (Bariton, Nr. 6), Silja Bothe (Sopran, Nr. 15), Florian Bungardt (Schlagzeug, Nr. 29), Raphaela Hein (Sopran, Nr. 2), Peppe Palazzotto (Rocksänger, Nr. 29).

Michael Reif ist Gründer und Leiter des Europäischen Kammerchores und der Kölner Kurrende. Stilistische Vielfalt, Neugier auf Unbekanntes, umfassende Recherche und ein tiefes musikalisches Verständnis sind unverwechselbare Kennzeichen seiner Interpretationen. Seit seinem Debüt mit dem Zyklus *Trionfi* von Carl Orff ist er regelmäßig in der Kölner Philharmonie, in vielen Konzertsälen Europas und den USA zu Gast. Mit dem Gürzenich-Chor, dessen Leiter er 15 Jahre war, folgte er einer Einladung zu einer Serie mit 6 Konzerten nach Tokyo. Ein besonderes Anliegen sind Michael Reif Werke des 20. und 21. Jahrhunderts. Er leitete die Kölner Erstaufführungen von Bernsteins 2. *Sinfonie* und McCartneys *Liverpool Oratorio* und bringt regelmäßig Werke zeitgenössischer europäischer Komponisten wie Nystedt, Pärt und Sandström auf die Bühne. Er pflegt intensiv den Austausch mit internationalen Partnerchören und engagiert sich insbesondere für die Förderung des musikalischen Nachwuchses. Michael Reif unterrichtet Chor- und Orchesterdirigieren an der Hochschule für Musik und Tanz zu Köln und ist Gastdozent am Konservatorium Maastricht, bei der HDK Utrecht und an der George Mason University, Washington, DC.

## Introduction

### Gospels and Spirituals

Contemporary performers of this rich repertoire frequently ask about the difference between spiritual and gospel. As early as the 17th century, unison songs developed in the Southern slave communities from a unique blend of African tunes, rhythms, styles, and early Christian hymns. Handed down in an aural tradition, these pieces came to be known as "spirituals," a title derived from Ephesians 5:19, where the faithful were exhorted to sing "spiritual songs." Old Testament heroes such as Moses, Elijah, Daniel, and others were frequently chosen for their vivid stories showing strength in times of conflict. A common theme was freedom from bondage or singing of the hope for a better life ahead, free of pain and suffering.

Spirituals were a part of daily life, including work songs in a "Call and Response" style, where a soloist leads the call while the chorus responds; or slower music in reflective styles (such as *Deep River*); or bright, animated works of celebration sung during praise meetings. Although originally unison, spirituals evolved from the 1870's forward, becoming popular as arranged choral pieces by groups led by the Fisk Jubilee Singers through master composers ranging from Harry T. Burleigh to Moses Hogan. The difficulty level spans a wide range, from simple part-songs to more extensive concert arrangements such as *Wade in the water* by Norman Luboff found in this book.

Gospel music developed much later along a parallel track. After the end of the Civil War in 1865, many people migrated north into urban centers. By the early 20th century the influence of blues and jazz became popular in this new world, leading to the development of "gospel" music with instrumental accompaniments to choral lines, sometimes featuring elaborate solos. Traditional gospel often used texts from the New Testament or other non-Biblical sources, with simple harmonic progressions including occasional lowered thirds showing the influence of the "blues" style. Contemporary gospel increased the vocabulary with expanded jazz harmonies and added brass, woodwinds, and organ beyond the original piano combo. Newer versions today show the continuing evolution of gospel music under the influence of rock, hip-hop, rap, and others. The piano "gospel" style also became a signature of its own, seen here in *Amazing Grace*. Although it is a hymn written by John Newton in 1779, this tune technically is neither spiritual nor gospel, but is included as an example of how a gospel "style" can be adapted to various pieces.

### Text in Performance

The issue of text and whether to sing the music in dialect is the subject of much discussion. This book includes a variety of styles, from the early works in the 1870's that were often transcribed in full dialect, to concert works that have almost no modification. Especially here in the newly arranged pieces by contemporary composers, one can perform the works as written.

Originally, textual dialect developed from an aural tradition that was influenced by the Biblical stories heard by early musicians, often combined with sounds from their original African languages, since formal schooling was not available for all. The aspirate "th" sound, for example, was not common, so a voiced "d" would have been substituted in words (pronounced "de" for "the," "dey" for "they," and so on). Similarly, the



final endings of words could be dropped and replaced by an apostrophe in the lyrics, especially in words ending in “-ing” where “goin’” would be sung instead of “going,” or new combinations might be made such as “gonna” instead of “going to.” Other times, a syllable is added for rhythmic effect and does not affect the translation, seen in “God’s a-gonna trouble the water,” or “yes, my Lord, a-sitting in the kingdom.” There is no single rule that fits all, so one is encouraged to listen to recordings by leading interpreters such as Moses Hogan or earlier arrangers such as William Dawson. If one adds dialect to the text, do so sparingly so that the words retain their original character, style, and meaning.

Washington, DC, September 2018

Stan Engebretson

### About the choral collection

In 1988, that is 30 years ago, I took part in a three week-long German-American choral directors’ exchange. The musical impressions which I absorbed back then have remained with me to this day, particularly about how to approach American music, especially regarding rhythm, but also regarding “vocal jazz technique”. In Minneapolis I met and came to admire Dr. Stan Engebretson, and invited him to direct a seminar at the Musikhochschule des Saarlandes – an exchange from which, as so often, not only the students learnt an enormous amount, but the host professors too.

When Carus-Verlag asked me to edit a choral collection of gospels and spirituals, I decided, despite all the knowledge I had acquired, that I would only do this in collaboration with an expert in this field. The publisher and I are extremely pleased and grateful that Stan Engebretson immediately agreed to be co-editor and has brought his expertise in the choice of titles and arrangements to this project. Stan Engebretson is now Professor of Music and Director of Choral Studies at George Mason University, Washington DC, and a regular guest conductor and lecturer in the USA, Europe, and South Korea.

The choral collection is aimed above all at choirs in German-speaking countries which want to explore this repertoire in a variety of styles and levels of difficulty. As well as popular classics such as *Deep River*, *Go down, Moses*, and *Nobody knows the trouble I’ve seen*, unknown spirituals and gospel songs have also been chosen. The stylistic breadth of the choral settings ranges from choral arrangements from the USA (such as Dawson’s *Ev’ry time I feel the spirit*, Ringwald’s *Deep River*, and Burleigh’s *By and by*) to some examples from the advent of singing spirituals in several parts as in the 19th century tradition begun by the Fisk Jubilee Singers referred to in the Introduction. 15 spirituals and gospel songs have been newly arranged and are published here for the first time. We are grateful to composers from the USA, Canada, Denmark, and Germany for their participation in this project.

Odenthal, September 2018

Volker Hempfling

### About the CD

The CD has been specially recorded for this choral collection by the Vokalensemble des Europäischen Kammerchors with its conductor Michael Reif. The pianist is Stephan Görg. The recording was made from 21–23 September 2018 in the Evangelische Kirche at Rondorf, Cologne, with recording engineer Holger Urbach.

The Europäischer Kammerchor was founded in 2003 and specializes in performing challenging a cappella repertoire. Distinctive programs, the challenging interplay between early and new music, curiosity about Romantic choral works, and exploring forgotten works from the choral repertoire are the hallmarks of the Europäischer Kammerchor. Through its interpretations of contemporary music and varied collaborations with composers, the choir works successfully as the link between the music and the audience. Most recently the ensemble attracted international attention with its impressive interpretation of Alfred Schnittke’s *Requiem* (at the Acht Brücken Festival in Cologne). The Vokalensemble des Europäischen Kammerchors was founded in 2017. It comprises professional singers with many years’ vocal and choral experience, resulting in convincing historically-informed interpretations and the exploration of new sound worlds in contemporary music. In 2017 the Vokalensemble was a guest at the Großmünster in Zurich and the Deutsches Chorfest in Magdeburg.

The soloists: Irfan Berilo (Baritone, No. 6), Silja Bothe (Soprano, No. 15), Florian Bungardt (Percussion, No. 29), Raphaela Hein (Soprano, No. 2), Peppe Palazzotto (rock singer, No. 29).

Michael Reif is founder and conductor of the Europäischer Kammerchor and the Kölner Kurrende. Stylistic variety, curiosity about unknown repertoire, extensive research, and a deep musical understanding are the unmistakable hallmarks of his interpretations. Since his debut with Carl Orff’s cycle *Trionfi*, he has regularly conducted at the Philharmonie Cologne, as well as in many concert halls throughout Europe and the USA. With the Gürzenich-Chor, which he conducted for 15 years, he was invited to give a series of six concerts in Tokyo. Michael Reif has a special interest in works of the 20th and 21st centuries. He conducted the Cologne premieres of Bernstein’s *2nd Symphony* and Paul McCartney’s *Liverpool Oratorio*, and regularly conducts works by contemporary composers such as Nystedt, Pärt, and Sandström. He fosters close contacts with international partner choirs, and is particularly involved in encouraging the up-and-coming generation of musicians. Michael Reif teaches choral and orchestral conducting at the Hochschule für Musik und Tanz Köln and is a visiting lecturer at the Conservatorium Maastricht, HKU University of the Arts Utrecht, and George Mason University in Washington, DC.

Übersetzungen aus dem Englischen: Barbara Mohn  
Translations from the German: Elizabeth Robinson



# 4 Calvary ☉

African-American Spiritual  
Arr.: Courtney Carey (\*1980) 2018

♩ = 80 *f* *pp*

Soprano  
Sure-ly, sure-ly he died, \_\_\_\_\_ died \_\_\_\_\_ on \_\_\_\_\_ Cal - va - ry \_\_\_\_\_ (Lord, Cal - va - ry.)

Alto  
Sure-ly, sure-ly he died, \_\_\_\_\_ sure-ly, sure-ly he died \_\_\_\_\_ on \_\_\_\_\_ Cal - va - ry \_\_\_\_\_ (Lord, Cal - va - ry.)

Tenor  
Sure-ly, sure-ly he died, \_\_\_\_\_ sure-ly, sure-ly he died \_\_\_\_\_ on \_\_\_\_\_ Cal - va - ry \_\_\_\_\_ (Lord, Cal - va - ry.)

Bass  
Sure-ly, sure-ly he died, \_\_\_\_\_ sure-ly, sure-ly he died \_\_\_\_\_ on \_\_\_\_\_ Cal - va - ry \_\_\_\_\_ (Lord, Cal - va - ry.)

5

*p* *poco o*

Sure - ly, sure - ly he died on Cal - va - ry. on Cal - va - ry.

9

*simile* *mp*

Sure - ly, sure - ly he died on Cal - va - ry. Sure - ly, sure - ly he died on Cal - va - ry.

Sure - ly, sure - ly he died on Cal - va - ry. Sure - ly, sure - ly he died on Cal - va - ry.

13

*mf (to the fore)*

Cal

Sure - ly, sure - ly he died on Cal - va - ry. Sure - ly, sure - ly he died on Cal - va - ry.

Cal - - va - ry, Cal - va - ry,

Cal - - va - ry, Cal - va - ry,

8 Sure - ly, sure - ly he died on Cal - va - ry. Sure - ly, sure - ly he died on Cal - va - ry.

Sure - ly, sure - ly he died on Cal - va - ry. Sure - ly, sure - ly he died on Cal - va - ry.

Cal - - va - ry. Sure - ly he died on

Cal - - va - ry. Sure - ly he died on

8 Oh my Lord, Cal - va - ry. He died

Oh my Lord, Cal - va - ry. He Cal - va -

*pp* ry (Lord, Cal - va - ry.) *mf* Ev a - bout Je - sus, Je - sus,

*pp* ry (Lord, Cal - va - ry.) *mf* think a - bout Je - sus,

*pp* ry (Lord, Cal - va - ry.) *mf (to th* I think a - bout


*pp* ry (Lord, Cal - va - I think a - bout

me I think a - bout Je - sus, sure - ly he -

- 'ry time I think

Oh, ev - 'ry, Oh, ev - 'ry time think

sus, Oh, ev - 'ry, Oh, ev - 'ry time think



36

died on Cal - va - ry (Lord, Cal - va - ry.) Can't you a hear the ham -

died on Cal - va - ry (Lord, Cal - va - ry.) Can't you a hear the ham -

died on Cal - va - ry (Lord, Cal - va - ry.) Oh, can't you hear the

died on Cal - va - ry (Lord, Cal - va - ry.) Oh, can't you hear the

41

- mer jus' a ring - in', ring - in'? Oh, can't you hear the

- mer jus' a ring - in'? Oh, can't you hear the

ham - mer ring - in'? Oh, can't you, mer -

ham - mer ring - in'? Oh, can't you hear ham - mer -

46

**Molto agitato**

ring - - in'? Were you there? Were you there?

ring - - in'? Wer you there? Were you there?

ring - - in'? When he hung on the cross, when he bowed down his head, when he

ring - in', ring - in', ring - in' When he hung on the cross, when he bowed down his head, when he

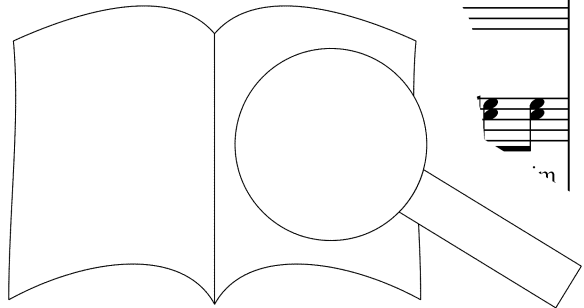
50

ere you there?

Were you there?

ed, died to save you and me. Ev -'ry time I t

ag bled and died, died to save you and me. Ev -'ry time I t





54

*ff* >

wond - er - ful, coun - se - lor, prince of peace.

wond - er - ful, coun - se - lor, prince of peace.

wond - er - ful, coun - se - lor, prince of peace. My God he is a rock in a wea -

wond - er - ful, coun - se - lor, prince of peace. My God he is a rock in a wea -

58

*sfz p f*

My Lord he's a in a time of storm, wond -

My Lord he's a in a time of storm, *sfz p f* *ff* >

- ry lan', shel - ter, my Lord I call

- ry lan', shel - ter, my L . . . coun -

62

coun - se - lor prince of peace, fath - er, migh - ty God.

coun - se - lor prince fath - er, migh - ty God.

- se - lor, prince of peace, the lamb, the ev - er - last - ing fath - er, migh - ty God.

- se - lor, pr bleed - in' lamb, the ev - er - last - ing fath - er, migh - ty God.

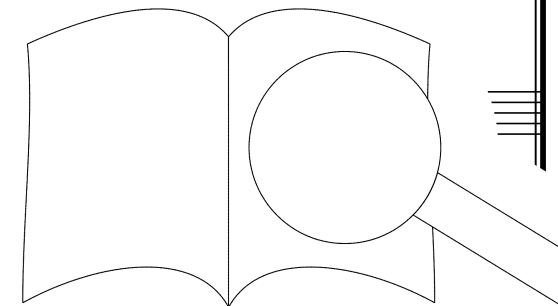
66 **Broadly**

Sure - ly died on Cal - va - ry. *sfz p* *ff*

my Lord Cal - va

my Lord Cal - va

Sure - ly my Lord Cal - va



# 8 Down by the riverside

African-American Spiritual  
Arr.: Carsten Gerlitz (\*1966) 2018

$\text{♩} = 86$   
*Swing!* *mp* *mf*

Soprano  
ooh \_\_\_\_\_ I'm gon - na

Alto  
*Swing!* *mp*  
Hoo ooh \_\_\_\_\_ hoo ooh \_\_\_\_\_ hoo ooh \_\_\_\_\_ hoo ooh \_\_\_\_\_

Tenor  
*Swing!* *mp*  
Hoo ooh \_\_\_\_\_ hoo ooh \_\_\_\_\_ hoo ooh \_\_\_\_\_ hoo ooh \_\_\_\_\_

Bass  
*Swing!* *mp*  
Hoo ooh \_\_\_\_\_ hoo ooh \_\_\_\_\_ hoo ooh \_\_\_\_\_ hoo

5

lay down my sword and shield down by the side, down by the

*mf*  
lay my sword and shield down by down by the

*mf*  
down sword and shield - side, down by the

*mf*  
my sword and shield lay down,

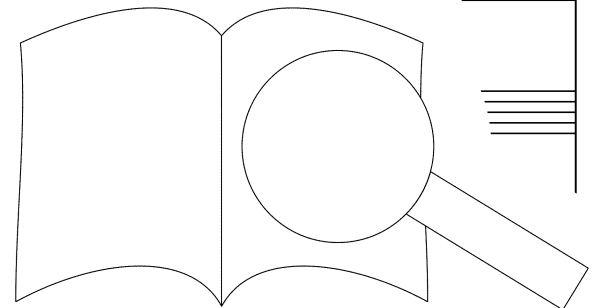
10

riv - er - the riv - er - side, I'm gon - na lay down my sword and shield

own by the riv - er - side, -

down by the riv - er - side, -

lay down! Down!



down by the riv - er - side, \_ down by the riv - er - side! \_\_\_\_\_

down by the riv - er - side, \_ down by the riv - er - side! ooh \_\_\_\_\_

down by the riv - er - side, \_ down by the riv - er - side! ooh \_\_\_\_\_

down, \_\_\_\_\_ down by the riv - er - side! ooh \_\_\_\_\_

I'm gon - na lay down my sword and shield dowr

hoo ooh \_\_\_\_\_ I'm gon - na lay \_ my \_ sword and shield

hoo ooh \_\_\_\_\_ I'm gon - na lay down sword and the

hoo ooh \_\_\_\_\_ my sw

riv - er - side, \_ down by the riv - er - the riv - er - side, \_ I'm gon - na

riv - er - side, \_ down by the down by the riv - er - side, \_

riv - er - side, \_ downr the down by the riv - er - side, \_

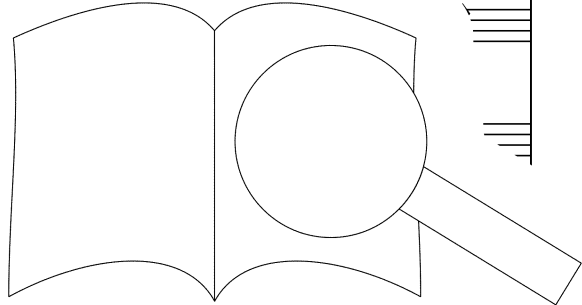
down, I lay it I lay it down, down,

lay dow and shield down by

and shield do

gon - na lay down sword and shield d

my sword and shield, lay it down



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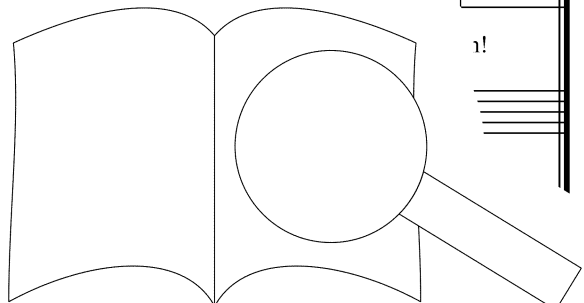
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down by the riv - er - side! I ain't gon - na stu - dy war no more, — ain't gon - na  
 down by the riv - er - side! ooh I ain't gon - na stu - dy war no more, — ain't gon - na  
 down by the riv - er - side! ooh stu - dy war no more, — ain't gon - na  
 down by the riv - er - side! ooh lay, lay down, lay it down,

stu - dy war no more, — ain't gon - na stu - dy war no more'  
 stu - dy war no more, — ain't gon - na stu - dy war no  
 stu - dy war no more, — ain't gon - na stu - dy war  
 lay, lay down your sword and shield, lay down, lay down, lay down your

I ain't gon - na stu - dy war no more, — stu - dy war no more, —  
 I ain't gon - na stu - dy war gon - na stu - dy war no more, —  
 Stu - dy wa, re ain't gon - na stu - dy war no more, —  
 sword! lay it down, lay, lay down your sword

war no more! Come lay it down!  
 - dy war no  
 - na stu - dy war no  
 shield, lay down, lay down, no war, no



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# 10 Go down, Moses ☉

African-American Spiritual  
 Arr.: Gunther Martin Göttsche (\*1953) 2018

**Swing** ♩ = ♩<sup>37</sup>  
 ♩ = 120

**Soprano**  
 1. When Is - rael was in

**Alto**  
 1. When Is - rael was in

**Tenor**

**Bass**

**Piano**  
*f*

6

1. E - gypt's land, let my peo - ple  
 2. Mo - ses said: Let my peo - r -

1. E - gypt's land, said, let 'o  
 2. Mo - ses said: I

1.-2. Ah,

go! Op - pressed so hard they could not stand,  
 go! If not, I'll smite your first - born dead,

my peo - ple go! Op nd,  
 my peo - ple go! I



11

ah! Go down, Mo - ses,

ah! The Lord said: Go down, Mo - ses,

1.-2. let my peo-ple go! Go down, Mo - ses,

1.-2. let my peo-ple go! Go down, Mo - ses, go down, Mo - ses,

15

way down in E - gypt's land. Tell old

way down in E - gypt's land. Tell old

way down in E - gypt's land. Tell

way down in E - gypt's land. Pha - ra - oh:

Pha - ra - oh:

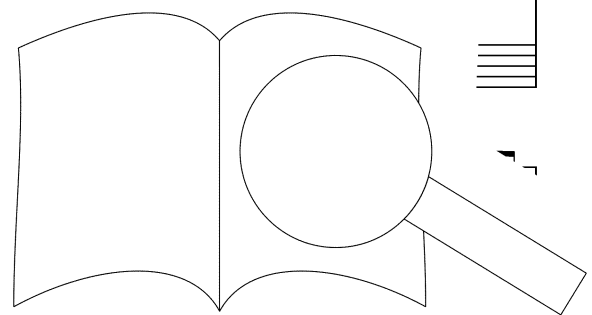
19

Let my peo-ple the Lord, bold go!

Let my us spoke the Lord, bold go!

Let

let my peo-ple go!



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3. No more shall

3. No more shall they in

3. No

3. No

they in bon-dage toil, \_

bon-dage toil, let my peo-ple go!

more shall they in bon - dage, in bon - da .come out, \_

more shall they in bon - dage, in them come out with

let them come out \_

let them cr

let my peo-ple go!

let my peo-ple go!

Go down, \_

Go down, Mo-ses,

- ses,

ses,

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Mo - ses, way down in E - gypt's land. Tell old

go down, Mo - ses, way down in E - gypt's land. Tell old

go down, Mo - ses, way down in E - gypt's land. Tell old

go down, Mo - ses, way down in E - gypt's land. Tell old

Pha - ra - oh: Let my peo - ple, oh let my peo - ple

Pha - ra - oh: Let my peo - ple, oh let my

Pha - ra - oh: Let my peo - ple, 4. Let us all from

Pha - ra - oh: Let my peo - ple, let us all from

bon - dage flee, *p*

bon - dage fle

bon

go! *pp*

let my peo - ple go! *pp*

And let us all in Christ be free, *pp*

Mm, *pp*

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*a tempo*

49

let my peo - ple, — let my peo - ple, — let my peo - ple — go! —

*mf* let my peo - ple, — let my peo - ple — go! —

*p* Let my peo - ple, — *f* let my peo - ple — go! —

Let my peo - ple, — let my peo - ple, — let my peo - ple

53

way down in E - gypt's land.

*ff* Go down, — Mo - ses, — way down in E - gypt's

*ff* Go down, — Mo - ses, — way down in

*ff* Go down, — Mo - ses, — way dow - g. Tell old

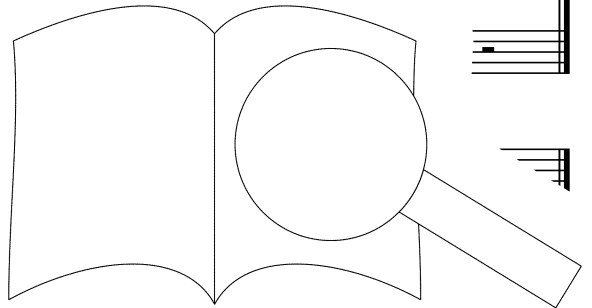
go! Go, — Mo - ses, go down, Mo - ses, wa - land. — Tell old

58

Pha - ra - oh: — let my peo - ple, oh let my peo - ple go!


Pha - ra - oh: — let my peo - ple, oh let my peo - ple go!

*p* Let my peo - ple, let my peo - ple



# 11 Give me that old time religion

African-American Spiritual  
Arr.: John Høybye (\*1939) 2018

♩ = 160 ♪ = 

Soprano

Alto

Tenor

Bass

*p* dm dm dm doo be doo dm dm dm doo be doo dm dm dm doo be doo

*p* dm dm dm doo be doo dm dm dm doo be doo

*p* dm dm dm doo be doo dm dm dm doo be doo

*p* dm dm dm doo be doo dm dm dm doo be doo

7

Chorus

*p* dm dm dm doo be doo Ah

dm dm dm doo be doo dm dm dm doo be doo Ah

dm dm dm be doo dm dm dm be doo that

dm dm dm doo be doo dm dm dm doo Give me that

13

old time re - li - gion, give me that old time re -

old, old time re - li - gion, give me that on, give me that old time re - li -

old, old time re - li - gion, give me that i - gion, give me that old time re - li -

old, old time re - li - gi on, give me that me re - li - gion, give me that old time re - li -

18 Solo Verse

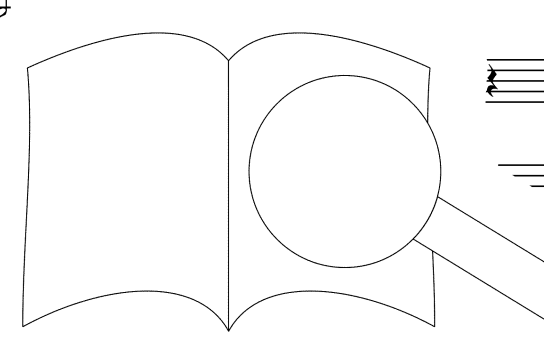
1. It was good for my old moth - er, — it was

li - cious enough for me. —

od e - nough for me. —

gic is good e - nough for me. —

it is good e - nough for me. —





good for my old moth - er, — it was good for my old moth - er, — it's good e - nough for me. —

doo doo doo doo doo doo Ah — good e - nough for me. —

doo doo doo doo doo doo Ah — good e - nough for me. —

doo doo doo doo doo doo Ah — good e - nough for me. —

doo doo doo doo doo doo Ah — good e - nough for me. —

**Chorus**

Give me that old time re - li - gion, give me that old time

Give me that old, old time re - li - gion, give me that old, o' — me that

Give me that old, old time re - li - gion, give me that 'im. — gion, give me that

Give me that old, old time re - li - gion, f' — old — gion, give me that

old time re - li - gion, it's doo doo

old time re - li - gion, it is e — or me. — doo doo

old time re - li - — — nough for me. — 2. It was good for Paul and Si -

old time re — good e - nough for me. — 2. It was good for Paul and Si -

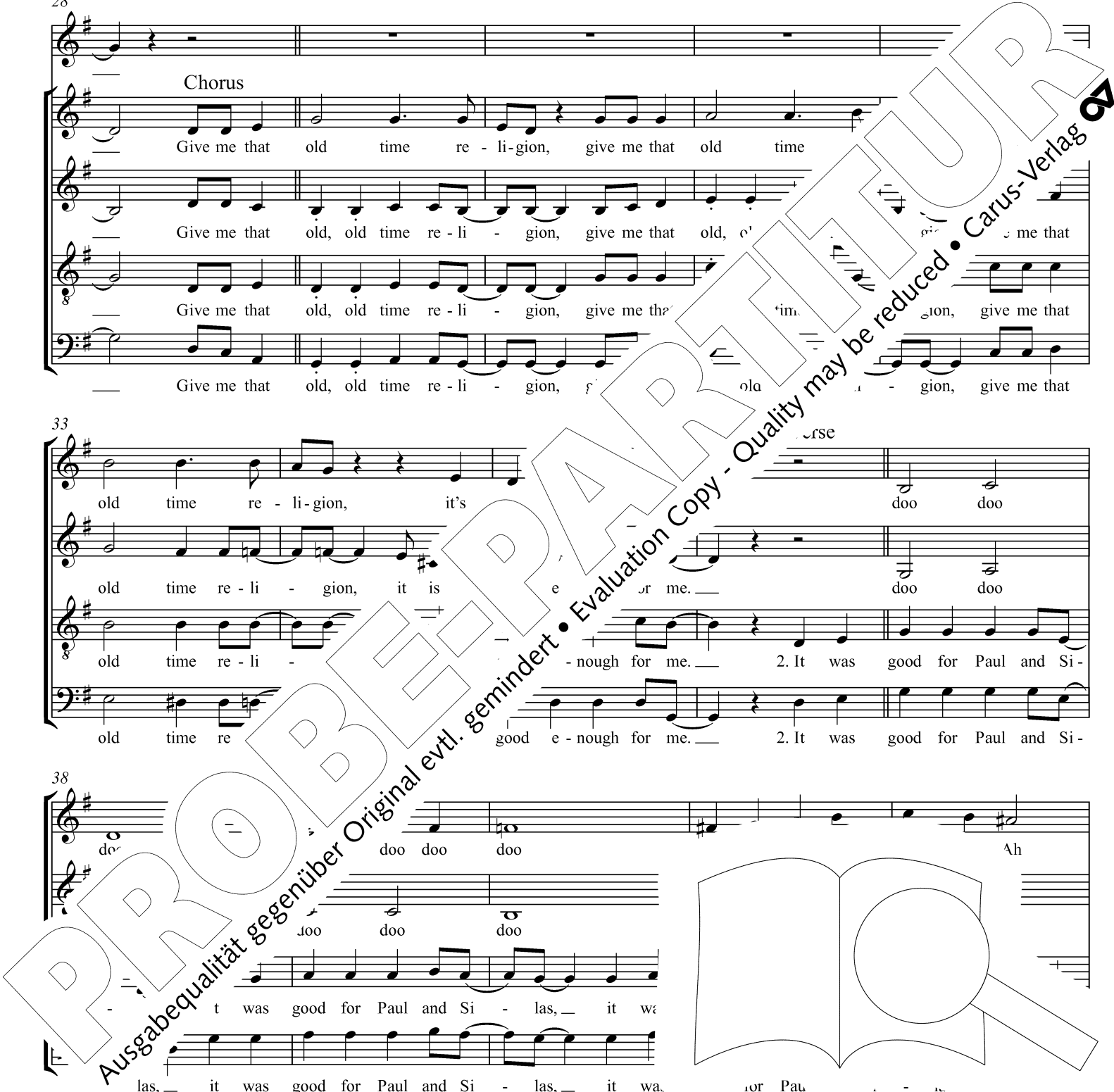
doo doo doo Ah

doo doo doo

t was good for Paul and Si - las, — it wa

las, — it was good for Paul and Si - las, — it wa

for Pau



43 Chorus

good e-nough for me. — Give me that old time re-li-gion, give me that old time re-

good e-nough for me. — Give me that old, old time re-li-gion, give me that old, old time re-li-

good e-nough for me. — Give me that old, old time re-li-gion, give me that old, old time re-li-

good e-nough for me. — Give me that old, old time re-li-gion, give me that old, old time re-li-

48

li-gion, give me that old time re-li-gion, it's good e-nough for me. — *p*

- gion, give me that old time re-li-gion, it is good e-nough for m

- gion, give me that old time re-li-gion, it is good e-no

- gion, give me that old time re-li-gion, it is gr ne.

53 (Coda)

Ah doo be doo Ah doo be doo doo doo

dm doo be doo dm dm

*p* dm dm dm be doo dm dm

*p* dm dm dm doo be d' dr be doo dm dm doo be doo dm dm


60

doo doo be doo Ah for me! — *pp*

doo doo be doo Ah — *pp*

dm dm dm be doo Ah —

loo be doo doo doo doo doo be doo Ah —



# 12 Good News ☉

African-American Spiritual  
Arr.: Carsten Gerlitz (\*1966) 2018

Swing! Relaxed ... ♩ = 94

Soprano *mp* Ooh, ooh. Good *mf*

Alto *mp* Ooh, ooh. Good *mf*

Tenor *mp* Ooh, ooh.

Bass *mp* Ooh.

Piano *mf* Eb Ab/Eb Eb

5 news! The char-i-ot's com-ing! Good news! The cha-ri-ot's com-ing! Good news! The cha-ri-ot's com-ing! Good news! The cha-ri-ot's com-ing! Good

Good ne om-ing, good news! The cha-ri-ot's com-ing! Good

char-i-ot's com-ing, G- ~!

*mf* 3 Fm11/ 3

news! The cha-ri-ot's com-ing and I don't want it to leave me \_ be-hind! Good

news! The cha-ri-ot's com-ing and I don't want it to leave me \_ be-hind! Good

news! Good news! The cha-ri-ot's com-ing and I don't want it to leave me \_ be-hind!

Good news! Good news! The cha-ri-ot's com-ing and I don't leave me \_ be-hind!

G7 Cm F7 Eb/Bb Ab(add9)/Bb Bb Eb Ab/Eb Eb6

hind! hm hm long white robe in the  
gold - en harp in the

hind! hm

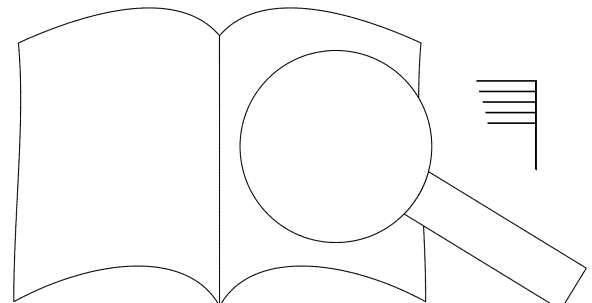
hind!

1. A long white robe in the  
2. A gold - en harp in the

1. A long white robe in the  
2. A gold - en harp in the

hind! white robe in the heav-en I know!  
- en harp in the heav-en I know!

Fm7 Eb(add9)/G



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heav - en I know! White robe heav - en I know - hm  
 heav - en I know! Gold - en harp heav - en I know - p

heav - en I know! There's a long in the heav - - en hm  
 heav - en I know! There's a gold in the heav - - en p

heav - en I know! There's a robe in heav - - en hm  
 heav - en I know! There's a gold - en heav - - en mp

heav - en I know! ooh and I don't want it to leave me - be -  
 F<sup>9</sup> Fm<sup>11</sup>/B<sup>b</sup> Eb Eb<sup>7</sup> Ab/Eb Abm/Eb Eb/B<sup>b</sup> Ab/Eb

*Dal*  
*mf*

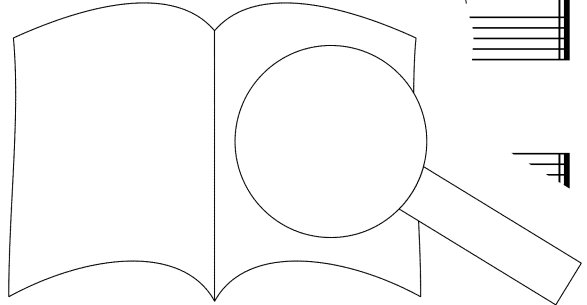
be - hind! Good  
 be - hind! Good  
 be - hind!

hind!  
 Eb Ab/Eb Eb

be - hind, and I don't want it to leave me  
 be - hind, and I don't want it hi. and I  
 be - hind, don't , le. and I  
 hind! do. be - hind! and I

be - hind!  
 Eb B<sup>b</sup>/Eb A<sup>9</sup>7 B<sup>b</sup> Eb Ab/Eb Eb<sup>6</sup>

don't want it to leave be - hind! p hm.  
 don't want " be - hind! p hm.  
 don't w be - hind! p hm.  
 ie be - hind! hm.  
 B<sup>b</sup> Eb<sup>6</sup>



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# 13 I'm gonna sing ☉

African-American Spiritual  
 Arr.: Stan Engebretson (\*1950) 2018

**Bright, Spirited** ♩ = 120–126  
 straight eighth-notes ♩ = ♩

Soprano *mf* I'm gon-na  
 Alto *mf* I'm gon-na  
 Tenor  
 Bass  
 Piano ad lib.

5  
 sing when the spi-rit says \*sing, I'm gon-na sing when the spi-rit says  
 sing when the spi-rit says sing, I'm gon-na sing when the spi-rit says  
 Sing when the spi-rit says sing, I'm gon-na sing when  
 Sing when the spi-rit says sing, I'm gon-na si, sing,

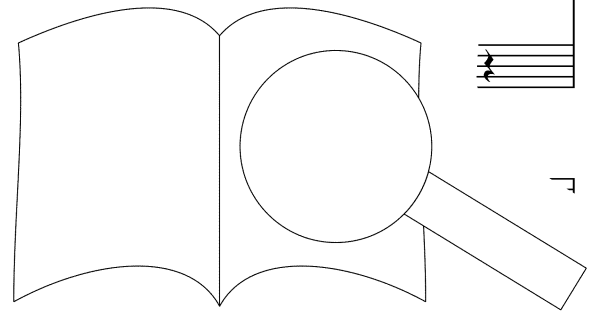
9  
 sing when the spi-rit says o-bey the spi-rit of the Lord. I'm gon-na  
 sing when the spi-ri' and o-bey the spi-rit of the Lord. I'm gon-na  
 sing when th ig, and o-bey the spi-rit of the Lord. I'm gon-na  
 ig, oh sing, and o-bey tl

\* close rat. quickly to "ng" on all half-note "Sing's" / Die Silbe „sing“ bei Halbenoten rasch auf „ng“

shout! When the spi-rit says shout, I'm gon-na shout! When the spi-rit says shout, I'm gon-na  
 shout! When the spi-rit says shout, I'm gon-na shout! When the spi-rit says shout Hal - le - lu, I'm gon-na  
 shout! When the spi-rit says shout, (yes, - my Lord!), I'm gon-na shout! shout Hal - le - lu, I'm gon-na  
 shout! When the spi-rit says shout, (yes, - my Lord!), I'm gon-na shout! shout Hal - le - lu, I'm gon-na

*poco rall.*  
 shout! When the spi-rit says - a shout, - oh Lord, - and - o - bey the spi-rit  
 shout! When the spi-rit says - a shout, - oh Lord, - and - o - bey  
 shout! When the spi-rit says - a shout, oh Lord, - and -  
 shout! When the spi-rit says - a shout, - oh Lord, - of the Lord.

*p*  
 pray, when the spi-rit - na pray when the spi-rit says pray, I'm gon-na  
 Pray ay, pray, spi - rit, pray, yes I will pray,  
 Pr- rit says pray, pray,  
 spi - rit says pray, pray,



pray when the spi - rit says pray, and o - bey the spi - rit of the Lord. I'm gon - na  
 pray, when the spi - rit says pray, and o - bey the spi - rit of the Lord. I'm gon - na  
 pray, when the spi - rit says pray, and o - bey, o - bey the spi - rit of the Lord. I'm gon - na  
 pray, when the spi - rit says pray, and o - bey, the spi - rit of the Lord. I'm gon - na

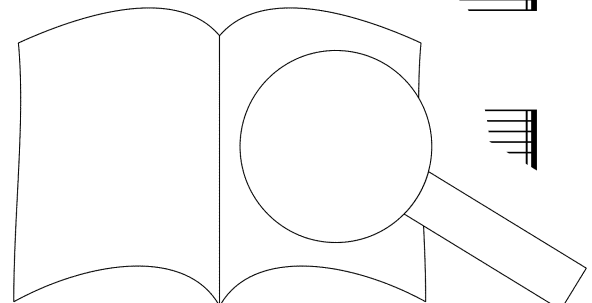
sing when the spi - rit says sing! I'm gon - na sing when the spi - rit says - a sing! \_  
 sing when the spi - rit says sing! Hal - le - lu - jah, sing when the spi - rit says - a my ia  
 sing when the spi - rit says sing! Hal - le - lu - jah, sing when the spi - rit says - a , I'm gon - na  
 sing when the spi - rit says sing! sing whe t sa, my Lord, I'm gon - na

sing! Oh sing - a mv the spi - rit of the Lord, my Lord!  
 sing, I'm gon - na sing, Oh the spi - rit of the Lord, my Lord!  
 sing, I'm gon - And o - bey the spi - rit of the Lord, my Lord!  
 si ay Lord! And o - bey, o - bey the

NB: Higher or lowest bass notes are *ad libitum* for selected soli. / Hoher Sopran

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# 14 I stood on the river of Jordan ☉

African-American Spiritual  
Arr.: John Høybye (\*1939) 2018

With a gospel-rock-blues feeling ♩ =  $\frac{r37}{}$

♩ = 72-76

Soprano

Alto

Tenor

Bass

Piano

5

stood on the ri - ver of Jor - dan ... ship come sail - ing o - ver, —

oo — see that ship come sail - ing o - ver, —

oo — to see that ship come sail - ing o - ver, —

oo — to see th- ver, —

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9

stood on the ri-ver of Jor - dan, - to see that ship sail by. —

oo — to see that ship sail by. —

oo — to see that ship sail by. —

oo — to see that ship sail by. —

13

Oh, mourn-er, don't you weep when you see

Oh, mourn-er, don't you weep when .me

Oh, mourn-er, don't you weep se ship come

Oh, mourn-er, don't you that ship come

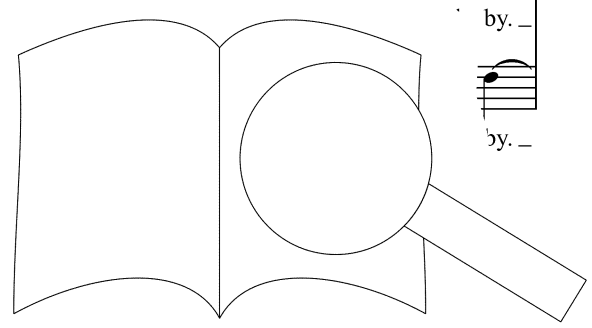
17

sail - ing o - ver. — weep when you see that ship sail by. —

sail - ing o n't you weep, Oh when you see that ship sail by. —

sail mourn-er, don't you weep, Oh by. —

Oh, mourn-er, don't you weep, Oh by. —





dm dm dm dm dm

dm dm dm dm dm

dm dm dm dm dm Oh,

dm dm dm dm dm Oh,

oo doo doo doo doo

oo doo doo

sis-ter, you bet-ter be rea - dy \_ to see o - ver, \_

sis-ter, you bet-ter be rea - dy \_ to see sail - ing o - ver, \_

oo doo doo dn dai \_

oo doo doo dn dai \_

sir- dy \_ to see that

rea - dy \_ to see that

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Oh, mourn-er, don't you weep when you see that ship come

Oh, mourn-er, don't you weep when you see that ship come

Oh, mourn-er, don't you weep when you see that ship come

Oh, mourn-er, don't you weep when you see that ship come

sail - ing o - ver. Oh, mourn-er, don't you weep when you

sail - ing o - ver. Oh, mourn-er, don't you weep, Oh

sail - ing o - ver. Oh, mourn-er, don't you weep, Oh

sail - ing o - ver. Oh, mourn-er, don't you weep,

see that ship sail by.

*molto rit.*

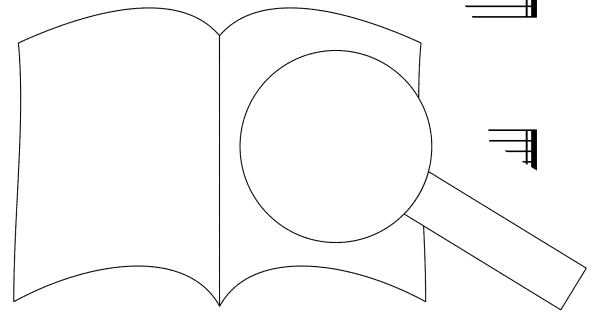
dm dm dm dm

dm dm dm dm

dm dm dm dm

dm dm

*molto rit.*



# 15 I want Jesus to walk with me ☉

African-American Spiritual  
 Arr.: Marques L. A. Garrett (\*1984) 2018

**Slowly with conviction** ♩ = 50

*p* *mp* *mf* *f*

Soprano Alto  
 Lord Je - sus, Lord Je - sus, Lord Je - sus, walk with me.

Tenor Bass  
*mp* *mf* *f*

9 **Moderately, strongly accented** ♩ = 110 Solo \* *mf*

I want

*mf* *p*

Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me, Lord Je - s

*mf*

13 *cresc.*

Je - - sus to walk with me, I want

Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me, walk \_ rd Je - sus, walk \_ with me,

17 *cresc.*

Je - - sus to with while I'm

Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me,

*cresc.*

21 *f* *dim.* *mf*

pil - - grim - jour - want

ork with me, Lord Je - sus, walk with me, Lord Je -

*dim.*

Je - - sus \_\_\_\_\_ to walk with me. \_\_\_\_\_

*mp*

Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me,

*mp*

Slowly and smoothly ♩ = 70

In my tri - als, \_\_\_\_\_ Lord, walk with me, Lord, walk with

*mf*

Lord Je - sus, walk with me, Lord. In my, in my tri - als, Lord, walk with me. In my tri - als, walk with r

In my tri - als,

tri - als, \_\_\_\_\_ Lord, walk with me, \_\_\_\_\_ *cresc.* \_\_\_\_\_ is \_\_\_\_\_ bowed \_\_\_\_\_ in \_\_\_\_\_

*mf*

tri - als, Lord, walk with me when my head \_\_\_\_\_ is bowed \_\_\_\_\_ in \_\_\_\_\_ *dim.*

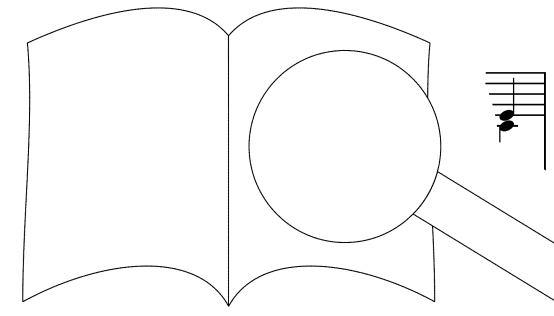
so Je - sus \_\_\_\_\_ to walk with r

*mp*

rd \_\_\_\_\_ Je - sus, walk with r

*mp*

♩ = 110



47

*mf*

I want Je - - sus \_\_\_\_\_ to walk with

*p*

Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me,

*p*

51

*cresc.*

me, \_\_\_\_\_ I want Je - - sus \_\_\_\_\_ to walk \_ with \_

*cresc.*

Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me, Lord Je -

*cresc.*

55

*f*

me, \_\_\_\_\_ while I'm on \_\_\_\_\_ - - grim \_

*tim.*

Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me, Lord Je - sus, walk \_ with me,

59

*mf*

*rit.*

jour - ney, \_\_\_\_\_ - - sus \_\_\_\_\_ to walk with me.

*dim.*

Lord Je - sus, walk \_\_\_\_\_ i me, Lord Je - sus, walk with me, Lord, walk with me. \_

*dim.*

*mp*

64

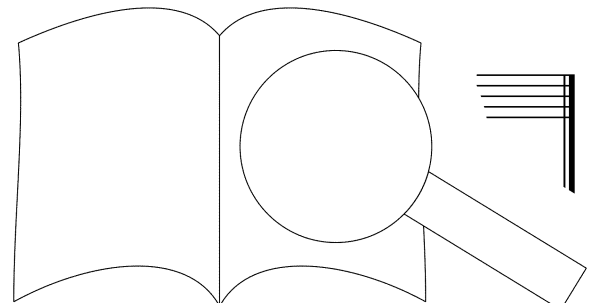
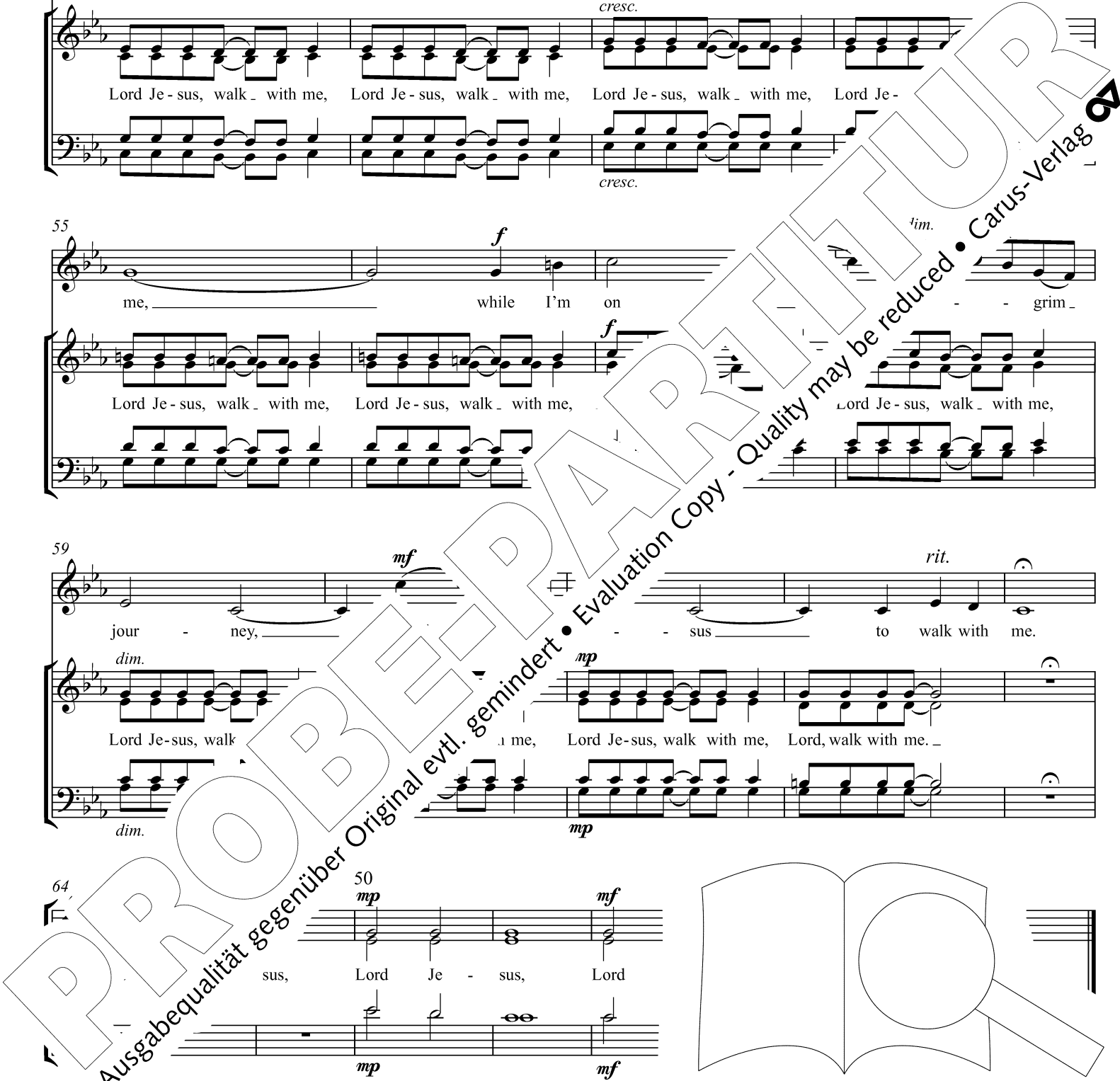
50  
*mp*

*mf*

sus, Lord Je - sus, Lord

*mp*

*mf*



# 16 Joshua fit the battle of Jericho

African-American Spiritual  
Arr.: Gunther Martin Götsche (\*1953) 2018

Fast Swing  $\text{♩} = \text{♩}^{\text{3}}$

$\text{♩} = 152$

Solo

Piano

*f*

*mf*

Jo-shua fit the batt-le of \_ Je-ri - cho, \_

5

Je-ri - cho, \_ Je-ri - cho, \_ Jo-shua fit the batt-le of \_ Je-ri - cho, \_ and t<sup>h</sup>

10

down.

Soprano *p*

Jo-shua fit the batt-le of \_ cho Je-ri - cho, \_ Je-ri - cho, \_

Alto *p*

Jo-... cho, \_ Je-ri - cho, \_ Je-ri - cho, \_

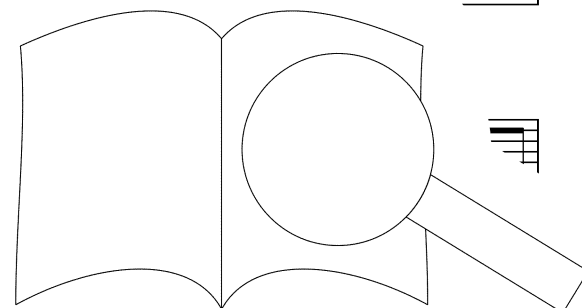
Tenor

Je-ri - cho, \_ Je-ri - cho, \_ Je-ri - cho, \_

Basso

...ne batt-le of Je - ri-cho,

*p*



*f*  
You may talk a-bout your king of

Jo-shua fit the batt-le of Je-ri - cho, and the walls came tumb - ling down.

Jo-shua fit the batt-le of Je-ri - cho, and the walls came tumb - ling down.

Jo-shua fit the batt-le of Je-ri - cho, and the walls came tumb - ling down.

Jo-shua fit the batt-le of Je - ri-cho, and the walls came tumb - ling down.

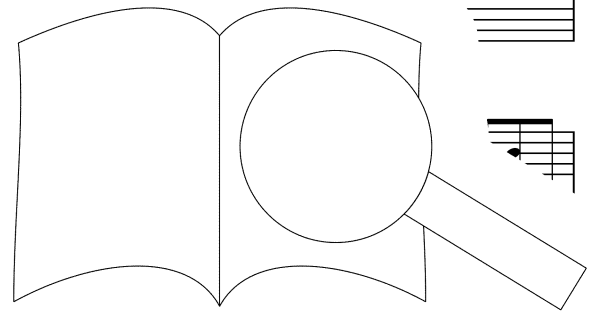
Gi-de-on, you may talk a-bout your man of Saul, there's 'd a-a at the

battle of Je - ri - cho. Hal - le - lu - jah, Hal - le -

- jah, praise the Lord,

Sing Hal - le - lu - jah, Hal - le -

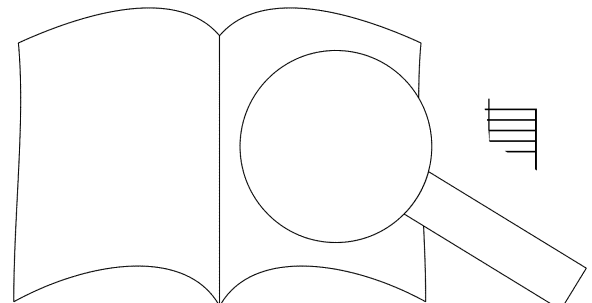
Jo-shua fit the batt-le of



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lu - - jah, sing Hal - le - lu - - jah, praise the  
 Sing Hal - le - lu - - jah, praise the  
 lu - - jah, Hal - - le - - lu - - jah, praise the  
 Je - ri - cho, - Jo-shua fit the batt - le of - Je - ri - cho, - and the walls came

Up to the walls of Je - r spear in his hand,  
 Lord! Ah, ah,  
 Lord! ah,  
 Lord! ah,  
 down



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“Go, blow them ram horns!” Jo - shu - a cried, “‘cause the battle is in my hand.” —

ah, \_\_\_\_\_ ah, \_\_\_\_\_

ah, \_\_\_\_\_ ah, \_\_\_\_\_ *f* Hal - le - lu - jah!

ah, \_\_\_\_\_ ah, \_\_\_\_\_ *f* Hal - le - lu - jah!

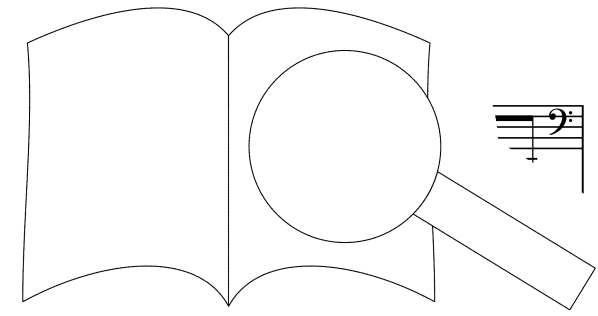
ah, \_\_\_\_\_ ah, \_\_\_\_\_ *f*

*mf* Jo-shua fit the batt-le of — Je - ri - cho, — Je - ri - cho, —

*mf* — Je - ri - cho, — of Je - ri -

Jo-shua fit the batt-le of — Je - ri - cho, —

batt-le of — Je - ri - cho, —



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Then the

Jo-shua fit the batt - le of Je - ri - cho, and the walls came tumb - ling, walls came tumb - ling

cho, and the walls, the walls came tumb - ling

Jo-shua fit the batt - le of Je - ri - cho, and the walls came tumb - ling

Jo-shua fit the batt - le of Je - ri - cho, Je -

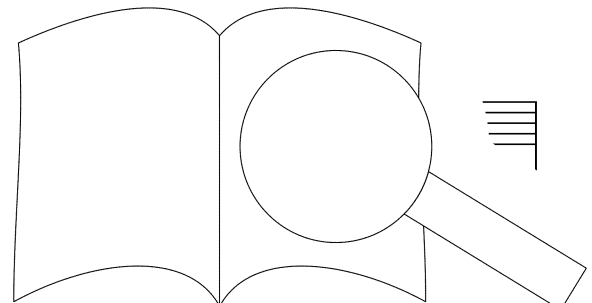
lamb ram sheep horns be - gan a blow, and sound, and

down. ba - ba - ba - ba - ba - ba -

down. ba - ba - ba - ba - ba - ba -

down. ba - ba - ba - ba - ba - ba -

cho. boo,



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Jo - shu - a com - mand - ed the child - ren to shout, and the walls came tumb - ling down.

*pp* Jo - shua fit the batt - le of Je - ri - cho, Je - ri - cho, ri

*pp* Jo - shua fit the batt - le of Je - ri - cho, Je - ri - cho, e no,

*pp* Jo - shua fit the batt - le of Je - ri - cho, Je - ri - cho,

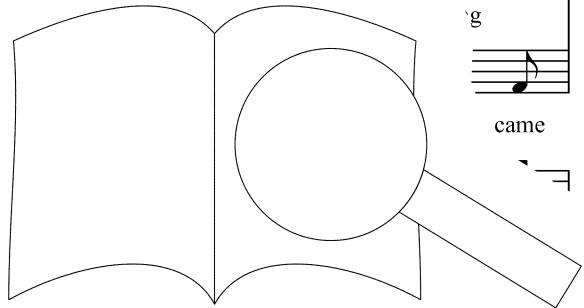
*pp* Jo - shua fit the batt - le of Je - ri - cho, Je - ri - cho,

Jo - shua fit the Je - ri - cho, and the walls came tumb - ling

Jo - shua Je - ri - cho, and the walls came tumb - ling

Je - ri - cho,

le of Je - ri - cho, came



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down. *f* Sing Hal - le - lu - - jah, Hal - - le -

down. Sing Hal - le - lu - - jah, praise the Lord,

down. *f* Sing Hal - le - lu - - jah, Hal - - le -

tumb - ling down. — Jo-shua fit the batt-le of — Je - ri - cho, - Je - ri - cho, -

lu - jah, sing Hal - le - lu - jah, *ff* pra'

sing Hal - le - lu - - - - jah, —

lu - jah, Hal - - le - - - lu - ra'

Je - ri - cho, - Jo-shua fit the batt-le of — i walls came

the

the

the

down.

PROBEKOPPIE

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6 My Lord, what a morning → p. 15

17 Nobody knows the trouble I've seen

African-American Spiritual  
Arr.: Carsten Gerlitz (\*1966) 2018

♩. = 64

Soprano *mp* hm hm

Alto *mp* hm hm

Tenor *mp* hm hm

Bass *mp* hm hm

Piano *mf* F C/E Dm<sup>7</sup> C B<sup>b</sup> C<sup>b</sup>

5 *mf* (optional: 1st time Soprano unisono)

No - - bo - dy knows the trou - ble I've seen! No - - bo - dy

*mf* No - bo - dy! No - bo - dy knows the trou - ble I've seen! —

*mf* No - bo No - bo - dy knows the trou - ble I've seen! —

the trou - ble — I've bo - dy

*mf* F(add<sup>9</sup>) C

knows, but Je - sus! — Whoa No - bo-dy knows the trou-ble — I've  
 No - bo-dy! But Je - sus! Ooh Whoa No-bo - dy! No-bo-dy! No-bo-dy!  
 No - bo-dy! Je-sus! Ooh No-bo - dy! No-bo-dy! No-bo-dy!

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

H<sup>7</sup> G<sup>7</sup> B<sup>b</sup>(add<sup>9</sup>)/C C<sup>7</sup> F(add<sup>9</sup>) F B<sup>b</sup> A(sus<sup>4</sup>) A/C<sup>#</sup>

seen! Woa — Glo - - ry, Hal - le - lu - - - jah! Wh  
 No-bo-dy knows! Glo - - ry, Hal - le - lu - - - jah' jah:  
 No-bo-dy knows! Glo - - ry, Hal - le - lu - - - jah' jah:

seen! Glo-ry Je - sus! Glo-ry Je - sus! ja, — jah!

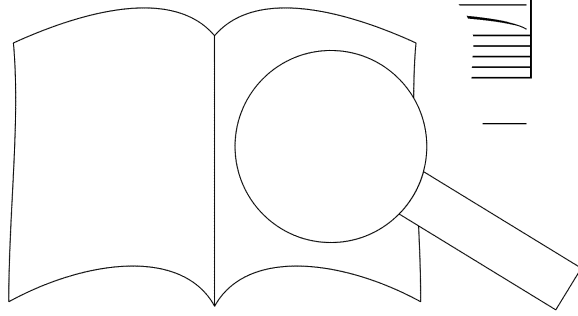
Dm H<sup>7</sup> F/C C<sup>7</sup>(sus<sup>4</sup>) C<sup>6</sup> B<sup>b</sup>( ) F

1. Some-  
2. I

*mf*

Lord! — 1. Some - times I'm al - ways  
2. When Je - sus washed my  
 yes Lord! — 1. Some - times I'm al - ways  
2. When Je - sus washed my  
 (falsetto)  
 Oh — yes,  
 I'm down, Oh — yes,  
 the day,

D /C F/A Dm



to the ground! No - bo - dy! No - bo - dy! No - bo - dy knows but Je - sus!  
 sins a - way! *mp*

to the ground! No - bo - dy! No - bo - dy! No - bo - dy knows but Je - sus!  
 sins a - way! *mp*

No - bo - dy! No - bo - dy! No - bo - dy knows but Je - sus!  
*mp*

— No - bo - dy! No - bo - dy! No - bo - dy knows but Je - sus!  
 Dm H<sup>9</sup>7 N.C. B $\flat$ (add<sup>9</sup>)/C

jah! Hal - le - - lu - - jah! ho. jut Je - sus!  
*f*

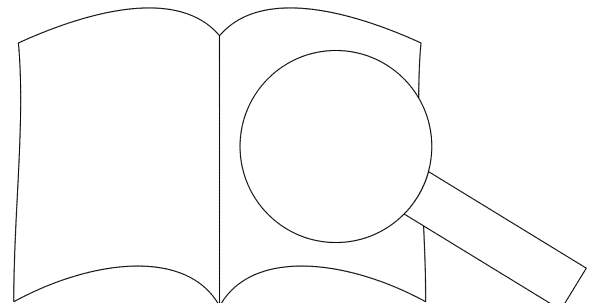
jah! Hal - le - - lu - - ial, .dy knows but Je - sus!  
*f*

jah! Hal - le - - lu No-bo-dy knows but Je - sus!  
*f* *mp*

jah! Hal - le - - lu No-bo-dy knows but Je - sus!  
*f*

F B $\flat$ (add<sup>9</sup>) F *mp*

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# 18 Nobody knows the trouble I've seen ☉

African-American Spiritual  
Arr.: Thomas Gabriel (\*1957) 2018

$\text{♩} = 100$

Soprano  
No - bo - dy, \_\_\_ no - bo - dy, \_\_\_ no - bo - dy, \_

Alto  
No - bo - dy, \_\_\_ no - bo - dy, \_\_\_ no - bo - dy, \_

Tenor  
No - bo - dy, \_\_\_ no - bo - dy, \_\_\_ no - bo - dy, \_

Bass  
No - bo - dy, \_\_\_ no - bo - dy, \_\_\_ no

Piano  
Eb Abm<sup>6</sup> Eb Bbm<sup>6</sup>/D<sub>b</sub>

6

1.

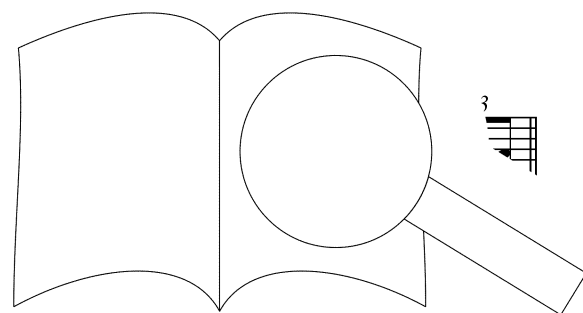
knows but no - bo - dy.

knows no - bo - dy.

- sus! \_ no - bo - dy.

but Je - sus! \_

Fm<sup>7</sup>/B<sub>b</sub> B<sub>b</sub><sup>6</sup>





11



No-bo - dy knows the trou-ble I've seen, doo-doo-dn, no-bo - dy knows but

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

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

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

Eb Ab Abm Ebmaj7 Eb7 C7 Fm7/9/11 Bb(#5) Bb Eb Ab F7/A

17

Je - sus, Je - sus. Glo-ry, Glo - ry, Glo-ry,

Je - sus. No - bo - dy I've

Je - sus, Je - sus. Glo-ry, Glo - ry, Hal - le -

Je - sus. Glo - ry, Hal - le -

Ab E/G# Ab/Bb Fm7/Bb Eb Abm G

22

lu - jah, Hal - le - lu - jah, Glo - ry, Hal - le - lu - jah. 1. Some-

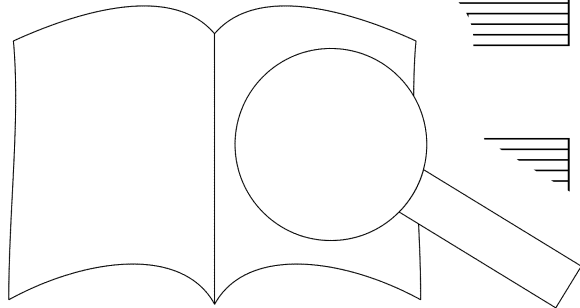
seen, Hal - le - lu - jah, Glo - ry, Hal - le - lu - jah. 1. Some-

lu - ry, Hal - le - lu - jah. 1. Some-

Hal - le - lu - jah, Hal - le - lu - jah,

Ab Ab6/Bb Bb

\* After ... Fine, the Introduction may be repeated. /An das Fine kann die Einleitung angeschlossen we.



times I'm up, — some - times I'm down, Oh, yes, Lord, — some -  
 though you see — me goin' long so, — Oh, yes, Lord, — I

times I'm up, — some - times I'm down, Oh, yes, Lord, — some -  
 though you see — me goin' long so, — Oh, yes, Lord, — I

times I'm up, — some - times I'm down, Oh, yes, Lord, — some -  
 though you see — me goin' long so, — Oh, yes, Lord, — I

Oh, — Oh, yes, Lord, —  
 Oh, — Oh, yes, Lord, —

E♭ E♭/D B♭m<sup>6</sup>/D♭ C A♭maj7 F<sup>9</sup>/A H/A

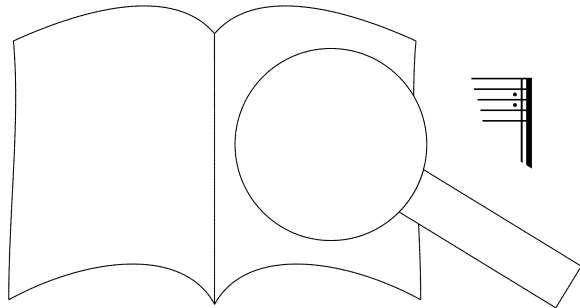
times I'm al - most to the ground, Lord. 2. Al -  
 have my tri - als here be - low, Lord.

times I'm al - most to the Oh, — yes, — Lord. 2. Al -  
 have my tri - als br br Oh, — yes, — Lord.

times I'm al - Oh, — yes, — Lord. 2. Al -  
 have my tri — Oh, — yes, — Lord.

times I'm the ground, Oh, — yes, Lord.  
 have my be - low, — Oh, — yes, —

B♭m<sup>6</sup>/D♭ C Fm<sup>9</sup>



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# 19 Oh Happy Day

Traditional Gospel song  
Arr.: Jürgen Kräßter (\*1947)

**Intro**

Piano

Bass

Am7 D Am7 D

6

Am7 D G7 C/G G

11

Solo

S

A

T

B

C/G G C/G E+

Oh hap - py day — oh hap - py day — us washed

Oh hap - py day — y

16

when Je - sus washed —

oh when he washed — when Je - sus washed

Am7



21

1.

he washed my sins a - way — oh hap - py day oh hap - py day —

oh hap - py day — oh hap - py day —

D G C/G G C/G

26

2.

hap - py day *Improvisation*

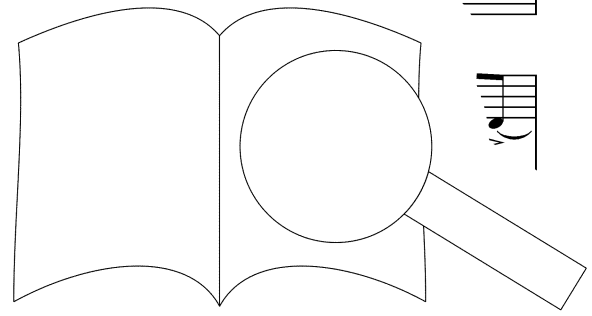
oh hap - py day — he taught me how —

G D7 G C/G

31

fight and pray —

G



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and he's re - joic - - - ing ev - - - - ry

D G G C/G C/G

day ev - ry day

G G G

44 Coda

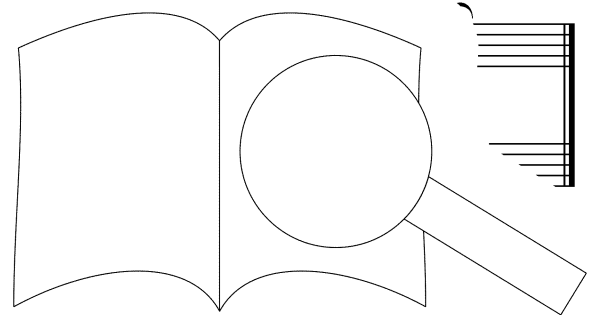
oh hap-py day!

oh hap-py day

oh hap-py day!

4x 7x

+8<sup>va</sup> bassa



# 20 Oh when the saints

African-American Spiritual  
arr./comp. : Hans Lüdemann (\*1961) 2018

A

Piano

Measures 1-6 of the piano accompaniment for section A. The music is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features chords and moving lines, while the left hand provides a steady bass line with eighth notes.

Measures 7-12 of the piano accompaniment for section A. The musical texture continues with similar patterns in both hands.

Measures 13-19 of the piano accompaniment for section A. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

B

Tenor

Bass

Oh when the saints — oh when the

Oh when the saints — oh when the

Vocal staves for Tenor and Bass. The Tenor part has a melodic line with a long note at the end of the phrase. The Bass part has a similar line but with a lower range. The piano accompaniment continues from the previous section.

saints go march - in' I want to be in that

saints go m? I want to be in that

Vocal staves for Tenor and Bass. The Tenor part has a melodic line with a long note at the end of the phrase. The Bass part has a similar line but with a lower range. The piano accompaniment continues from the previous section.

oh when the saints go

oh when the saints go

Vocal staves for Tenor and Bass. The Tenor part has a melodic line with a long note at the end of the phrase. The Bass part has a similar line but with a lower range. The piano accompaniment continues from the previous section.

Soprano

C

Oh when the saints, — oh when the saints, —  
 And when the band — be - gins to play, —

Oh when the saints, — oh when the saints, —  
 And when the band — be - gins to play, —

Oh when the saints, — oh when the saints, —  
 And when the band — be - gins to play, —

Bass

Oh when, — oh when the saints, — the saints — go ma-  
 And when, — and when the band, — the band — be -

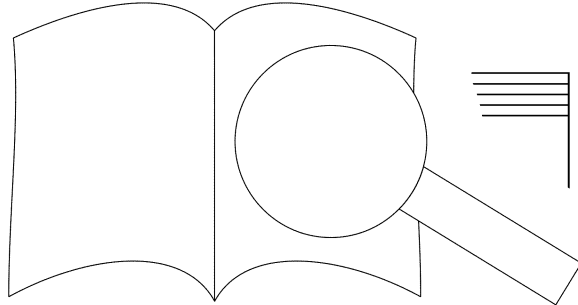
*piano in part C*  
 1st time tacet,  
 2nd & 3rd optional

oh when the saints go — I want to  
 and when the band be —

oh when the saints go — in } I want to  
 and when the band play }

oh when — arch - ing to in }  
 and whe — gins to play }

the saints, — when the sainte — want, —  
 the band, — when the



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be in that num - ber, { Oh when the saints go be -  
 { Oh when the band go be -

be, I want to be in that num - ber, { Oh when the saints go  
 { Oh when the band go be -

I want to be, I want to be, be in that num - ber, saints go

— I want to be, I want to be, be in that num - ber, { oh  
 { oh

1. march - ing in. }  
 gins to play.)

2. march - ing in. }  
 gins to play.)

3. march - ing }  
 and when the band

4. Oh when the

5. Oh when the

6. Oh when the

7. wher }  
 } ing in. }  
 } to play, }

repeat | 3. 2nd time

\*From parts A, C (second verse) into 3rd ending into part D.



2nd time:  
all voices 8va optional  
measures 53-59

53

D

saints go march - ing in Oh when the saints go be -  
stars be - gin to shine and when the stars go be -

saints go march - ing in Oh when the saints go be -  
stars be - gin to shine and when the stars go be -

saints go march - ing in Oh when the saints go be -  
stars be - gin to shine and when the stars go be -

Oh when the saints go march - ing in Oh and when, en  
And when the stars be - gin to shine and when,

58

march - ing in, it to be in that  
gin to shine, }

march - ing in, } \_ord I want to be in that  
gin to shine, }

march - ing in, Oh Lord I want to be in  
gin to shine, Oh Lord I be, -



# 21 Oh, religion is a fortune

Text and music: from *Cabin and Plantations Songs*  
ed. by Thomas P. Fenner 1874

**Bright** ♩ = 84

Soprano  
Alto

1. Oh, re - li - gion is a for - tune, Oh, re -  
*mf* 2. Going to sit down in the king - dom, } going to  
*p* 3. Going to see my sis - ter Ma - ry, } going to  
*f* 4. Going to talk - a with the an - gels, } going to

Tenor  
Bass

5

1. li - gion is a for - tune, Oh, re  
 2. sit down in the king - dom, } going  
 3. see my sis - ter Ma - ry, } going  
 4. talk - a with the an - gels, } goin

10

1. for - tune, } I real - ly do be - lieve, have no end.  
 2. Zi - on, }  
 3. Jo - nah, }  
 4. Je - sus, }

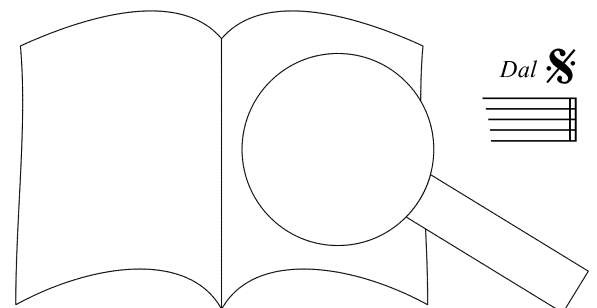
*Fine*

16 Duo (ad lib. soloists)

1. Where yc where you been so long? Been low down in the  
 2. Where :  
 3. Where a,

21

I or to pray, and I ain't c



*Dal*

# 22 Rise up, shepherd, and follow

Text and melody: African-American Spiritual  
Arr.: Sebastian Krause (\*1979) 2015

Swing  $\text{♩} = \text{♩}^{\text{3}}$

$\text{♩} = 120$

Soprano I

Soprano II

Alto

Tenor

Bass

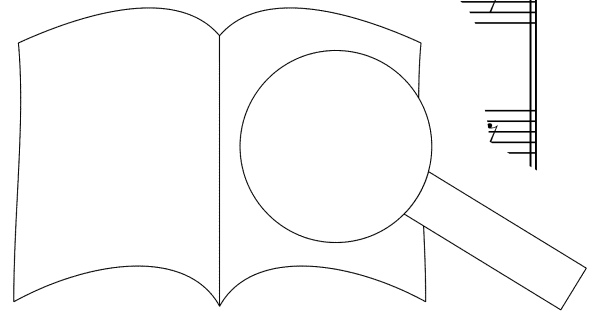
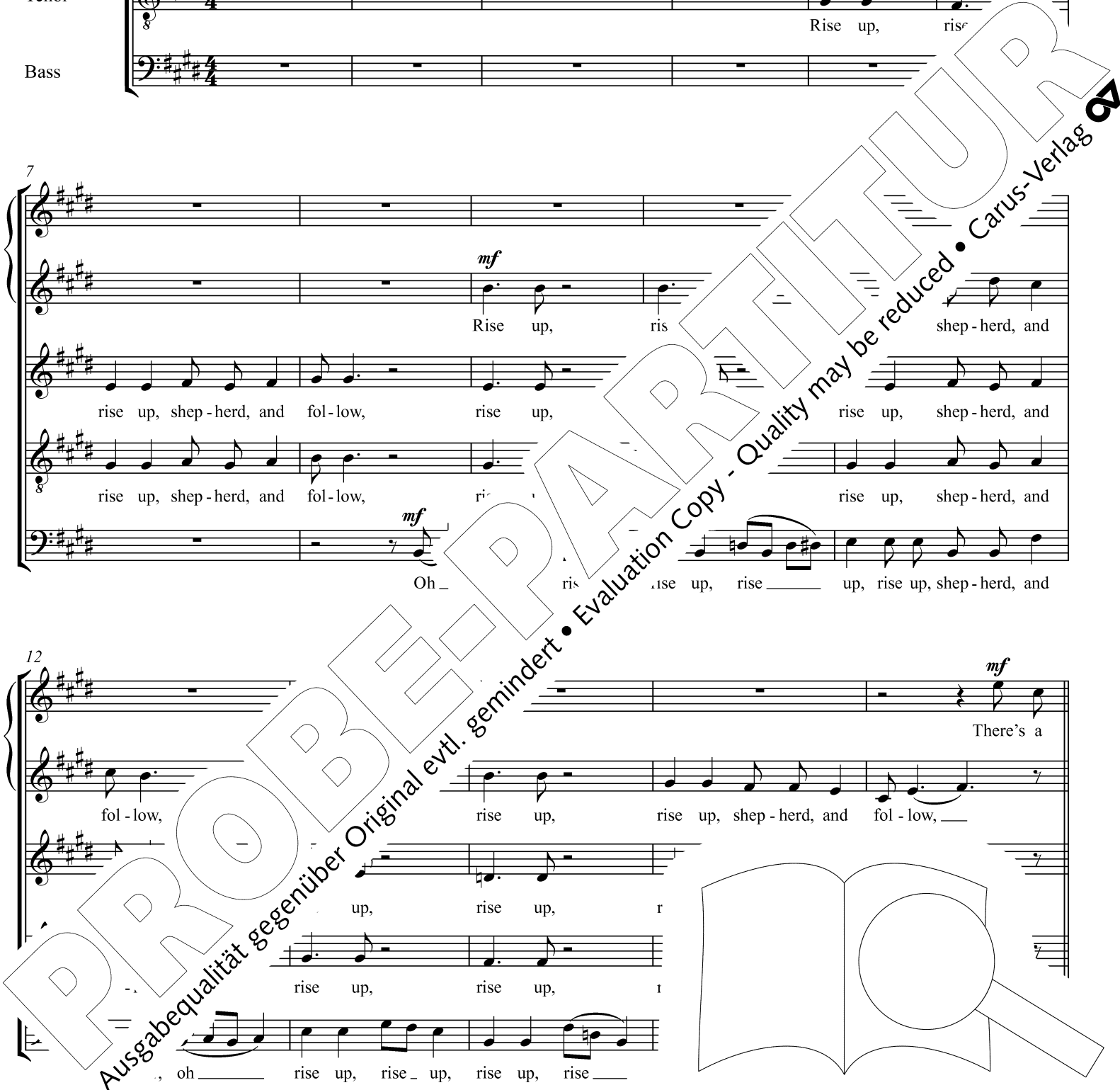
mf  
Rise up, rise up, rise up, shep-herd, and fol-low, rise up, rise up,  
mf  
Rise up, rise

7

mf  
Rise up, rise up, shep-herd, and  
rise up, shep-herd, and fol-low, rise up, rise up, shep-herd, and  
rise up, shep-herd, and fol-low, rise up, rise up, shep-herd, and  
mf  
Oh rise up, rise up, rise up, shep-herd, and

12

mf  
There's a  
fol-low, rise up, rise up, shep-herd, and fol-low,  
up, rise up, r  
rise up, rise up, t  
oh rise up, rise up, rise up, rise up



star in the East on Christ-mas morn, it will lead to the place where the

fol - - - low, rise up, shep-herd, and fol-low, fol - - -

fol - - - low, rise up, shep-herd, and fol-low, fol - - -

fol - - - low, rise up, shep-herd, and fol-low, fol - - -

fol - - - low, rise up, shep-herd, and fol-low, fol -

Sav-iour's born. —

low, rise up, shep-herd, and fol-low, ap,

low, rise up, shep-herd, and fol-low, se rise up,

low, rise up, shep-herd, and rise up,

low, rise up, shep- rise up, rise up, rise up, rise —

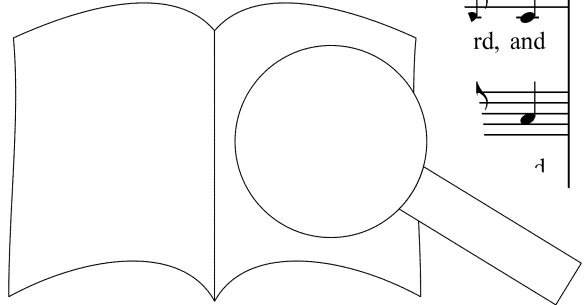
rise up, shep- fol - - low, rise up, shep-herd, and

rise up, rise up, rise up, shep-herd, and

fol-low, rise up,

shep-herd, and fol-low, rise up,

rise up, shep-herd, and fol-low, oh rise up, rise



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32 **without Swing**  $\text{♩} = \text{♩}$  **Swing**  $\text{♩} = \text{♩}^{\text{37}}$

*mf* fol - low, leave your sheep and leave your lambs,

*mf* fol - low, — leave your sheep and leave your lambs, rise up, shep - herd, and fol - low,

*mf* fol - low, — leave your sheep and leave your lambs, — rise up, shep - herd, and fol - low,

*mf* fol - low, — and leave your lambs, rise up, shep - herd, and fol - low,

*mf* fol - low, — and leave your lambs, rise up, shep - herd, and fol - low,

37 **without Swing**  $\text{♩} = \text{♩}$  **Swing**  $\text{♩} = \text{♩}^{\text{37}}$

leave your ewes and leave your rams. —

leave, leave — your rams, rise up, shep - herd, and Fol -

leave, leave — your rams, rise up, Fol',

leave, leave — your rams, ri. JW. Fol -

leave, leave — your rams, and fol - low. — Fol -

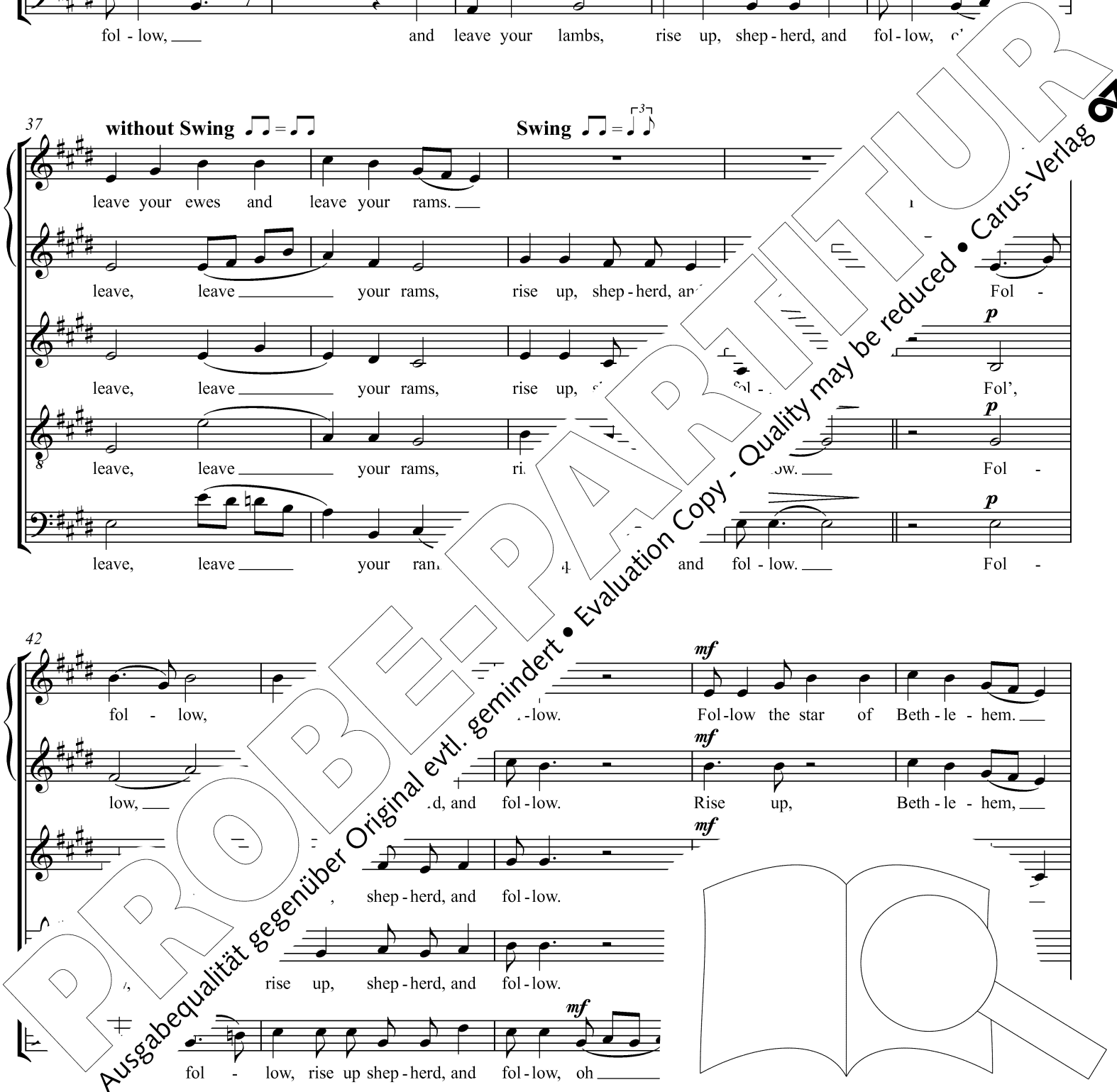
42 *mf* fol - low, — low. Fol - low the star of Beth - le - hem. —

*mf* low, — .d, and fol - low. Rise up, Beth - le - hem, —

*mf* shep - herd, and fol - low.

rise up, shep - herd, and fol - low.

*mf* fol - low, rise up shep - herd, and fol - low, oh —





61

*mf* rise up, shep - herd, rise \_\_\_ and fol - low, rise up, shep - herd and fol - low. Rise \_\_\_

*mf* rise up, shep - herd, rise \_\_\_ and fol - low, rise up, shep - herd and fol - low. Rise \_\_\_

*mf* rise up, shep - herd, rise \_\_\_ and fol - low, rise up, shep - herd and fol - low.

8 get your \_ flocks, you'll for - get your herds.

*mf* rise up, shep - herd, rise \_\_\_ and fol - low, rise up, shep - herd and fol - low.

*f*

*p*

65

up, rise \_\_\_ up, rise up, rise up, shep - herd, and fol - low, and fol

up, rise \_\_\_ up, rise up, rise up, shep - herd, and fol - lo

*p* Rise \_\_\_ up, rise up, rise up, rise up, shep - her

8 Leave your sheep and leave your lambs, leave your ewes and

*p* Rise \_\_\_ up, rise up, rise up - low, fol - low, rise up, rise

*mf*

70

*cresc.* up, rise \_\_\_ rise up, shep - herd, and fol - low. \_

*cresc.* up, , and, rise up, shep - herds, and, rise up, shep - herd, and fol - low. \_


*cresc.* , shep - herd, and, rise up, shep - herds, a

*cresc.* rise \_\_\_ up, shep - herd, and, rise up, shep - herds, a

*mp*

*mp*

*mp*



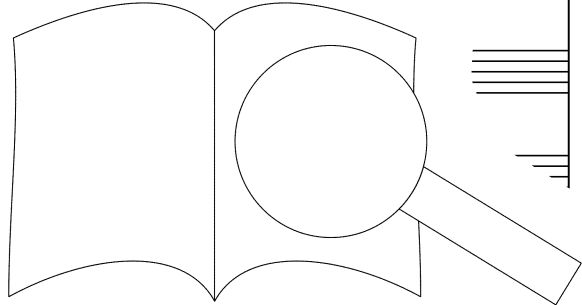
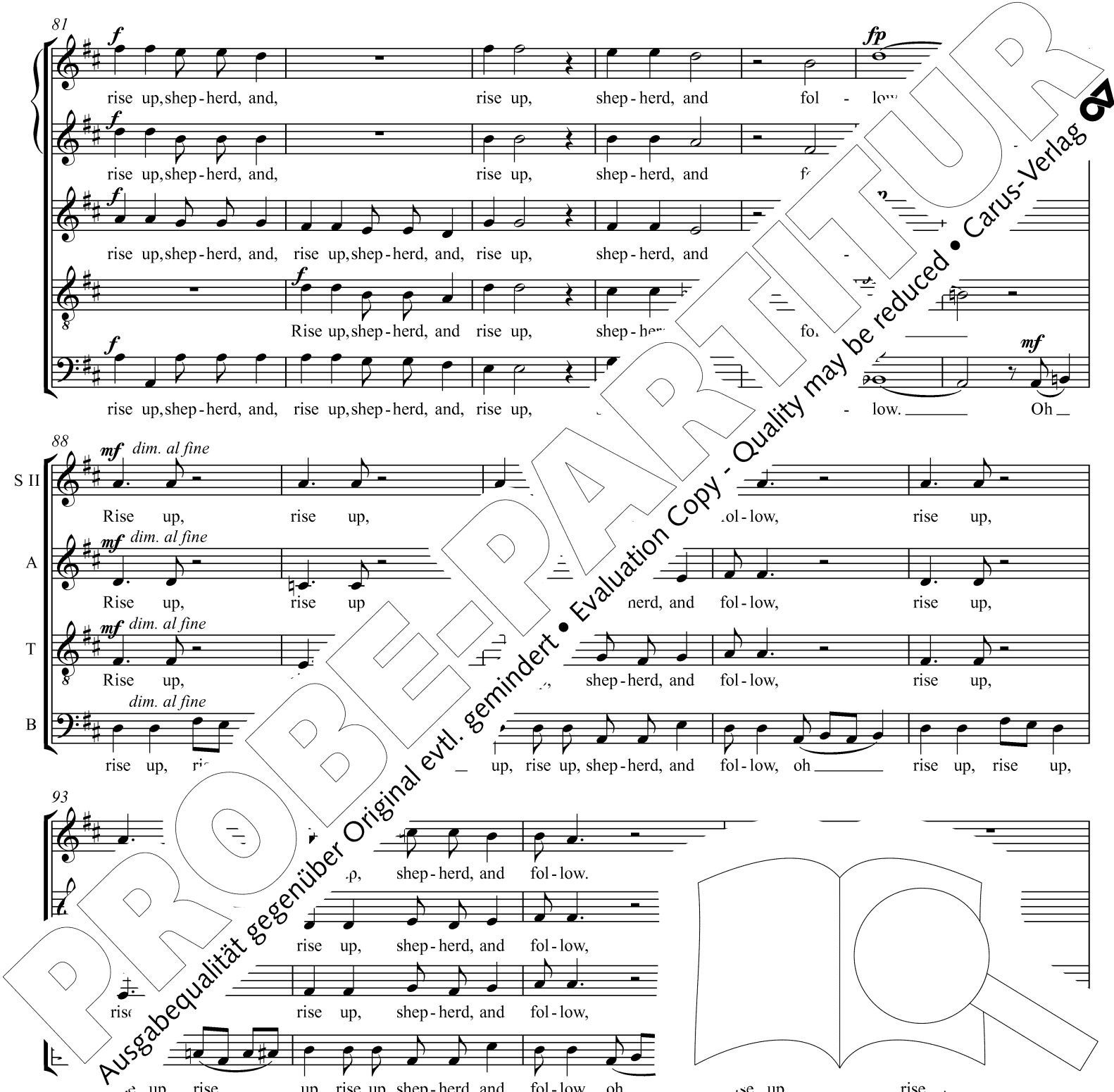


*p* Fol - low, fol - - - - low, *mf* rise up, rise up,  
*p* Fol - low, fol - - - - low, *mf* rise up, rise up,  
*p* Fol - low, fol - - - - low, *mf* rise up, rise up,  
 8 Fol - low, fol - low, rise up, shep-herd, and fol-low. Fol-low the star of Beth - le - hem. *p* *mf*  
*p* Fol - low, fol - - - - low, *mf* rise up, rise up,

*f* rise up, shep-herd, and, *fp* rise up, shep-herd, and fol - low  
*f* rise up, shep-herd, and, *f* rise up, shep-herd, and *f*  
*f* rise up, shep-herd, and, rise up, shep-herd, and, rise up, shep-herd, and  
 8 *f* Rise up, shep-herd, and rise up, shep-herd, and fo. *mf*  
*f* rise up, shep-herd, and, rise up, shep-herd, and, rise up, - low. Oh

S II *mf dim. al fine* Rise up, rise up, fol-low, rise up,  
 A *mf dim. al fine* Rise up, rise up, shep-herd, and fol-low, rise up,  
 T *mf dim. al fine* Rise up, rise up, shep-herd, and fol-low, rise up,  
 B *dim. al fine* rise up, rise up, shep-herd, and fol-low, oh rise up, rise up,

*p*, shep-herd, and fol-low.  
 rise up, shep-herd, and fol-low,  
 rise up, shep-herd, and fol-low,  
 rise up, shep-herd, and fol-low,  
 rise up, rise up, rise up, shep-herd, and fol-low, oh rise up, rise up,



rise up, shep-herd, and fol-low.  
 rise up, shep-herd, and fol-low, rise up, rise up, rise up, shep-herd, and fol-low ...  
 up, rise up, shep-herd, and fol-low, fol - low.

\* Tenors should sing "b" if possible, but only one of the two notes printed should be sung.  
 Wenn möglich, bitte „h“ singen. Es darf jedoch nur eine der beiden Noten erklingen!

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## 23 Roll, Jordan, roll

Soprano  
Alto  
Tenor  
Bass

Roll, Jor-dan, roll. Roll, Jor-dan, ... an go to

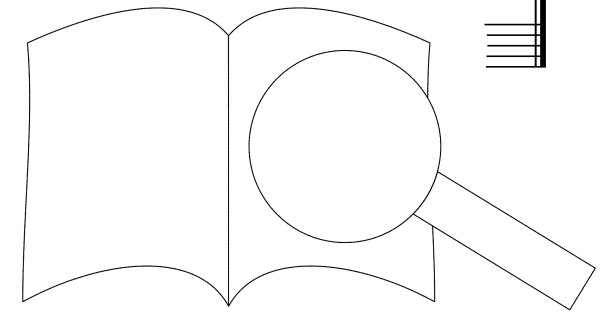
6  
 heav-en when I die, to hear Jor-dan, ... a, broth-ers, you ought t' have been there,

12  
 yes, r ... it-ting in the king-dom, to hear Jor-dan roll.

... you ought t' have been there, ...  
 ... you ought, ...  
 ... mers, you ought, ...

- 5. Oh, seeker:
- 6. Oh, mother:
- 7. Oh, childre

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# 24 Some of these mornings

Text and music: from *Jubilee Songs*,  
as sung by the Jubilee Singers of Fisk University,  
ed. by Theodore Seward 1872

## Verse

Soprano  
Alto

1. Going to see my moth - er, some of these morn - ings, see my moth - er,  
Oh, sitting in the king - dom some of these morn - ings, sitting in the king - dom

Tenor  
Bass

4

some of these morn - ings, see my moth - er, some of these morn - ings, hope I'll join  
some of these morn - ings, sitting in the king - dom some of these morn - ings, hope I'll join

## Chorus

Soprano  
Alto

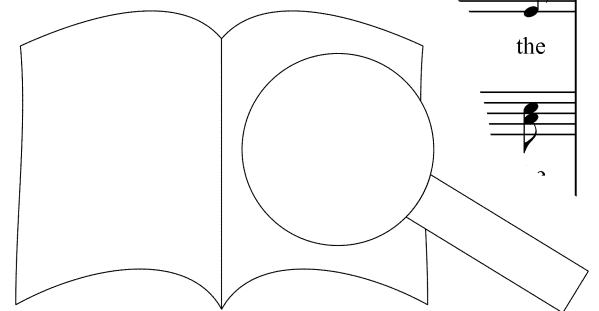
Look a - way in the heav - en, Look a - way look a -

Tenor  
Bass

Look a - way in a - way in the  
heav - en, look a -  
en, look a - way in the

12

heav - en, way in the heav - en, Lord, hope I'll join the  
a - way in the h the  
heav - en, in the h  
en, look a - way in the f



16 look a - way, look a - way,

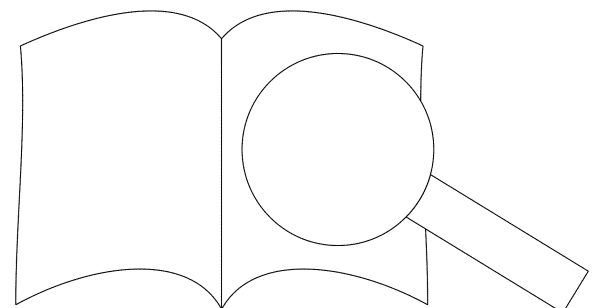
band, look a - way in the heav - en, look a - way in the  
 band, look a - way in the heav - en, look a - way in the  
 band, look a - way in the heav - en, look a -  
 band, look a - way in the heav - en, look a -  
 band, look a-way in the heav - en, look a-way in the

20 look a - way

heav - en, look a - way in the heav - en, Lord, hope I'll i  
 heav - en, look a - way  
 way in the heav - en, in the heav - en, Lord, in  
 way in the heav - en, in the heav - en the band.  
 heav - en, look a-way in . ll join the band.

2. Going to see  
 | see my bro. se  
 hope 'll join the  
 O' ing : se mornings,  
 se mornings, :|  
 .and  
 .d, hope I'll join the band ...  
 Zion, some of these mornings,  
 , some of these mornings, :|  
 oand.  
 a with the angels, some of these mornings,  
 .n the angels, some of these mornings, :|  
 join the band.  
 a way in the heaven, Lord, hope I'll join the

3. Going to talk the trouble over, some of these  
 | talk the trouble over, some of these morning  
 hope I'll join the band.  
 Going to see my Jesus some of these morning  
 | see my Jesus some of these mornings, :|  
 hope I'll join the band.  
 Look away in the heaven, Lord, hope I'll joi



# 25 Sometimes I feel like a motherless child

African-American Spiritual  
Arr.: Hans Lüdemann (\*1961) 2018

**A**  $\text{♩} = 60$

Piano *p*

*bring out melody,  
left hand soft*

9 **B** Solo Alto

Some - times I feel like a mo - ther - less child, some - times I feel like a

13

some - times I feel like a mo - ther - less child a some, a

17

Solo

long wa,

Alto

True be - liev - er a long way from

Tenor

True be - liev - er a long way from

Bass

True be

Bass

True b

Solo Bass C

*mf*

Some - times I feel like I'm

home.

*p*

Some - - - times

home, a long way from home.

*p*

Some - - - times

home.

*p*

Some - - - times

home.

*p*

Some - -

al - most gone, some - times I feel

some - times I feel like I'm

I feel like

al - most gone, like al -

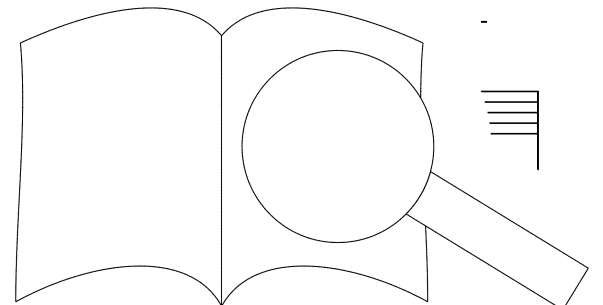
I feel

al - most gone, like al -

I

al - - most gone, like al -

al - - most



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al - most gone way up in the heav - en - ly

- most gone way up in the heav - en - ly land, heav - en

- most gone way up in the heav - en - ly land, heav - en

- most gone way up in the heav - en - ly land, heav

Detailed description: This page contains a musical score for page 29. It features five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The lyrics are: "al - most gone way up in the heav - en - ly land, heav - en". The piano accompaniment is in the bottom two staves. The key signature has one sharp (F#) and the time signature is 4/4. There are various musical notations including notes, rests, and dynamic markings.

land. Way

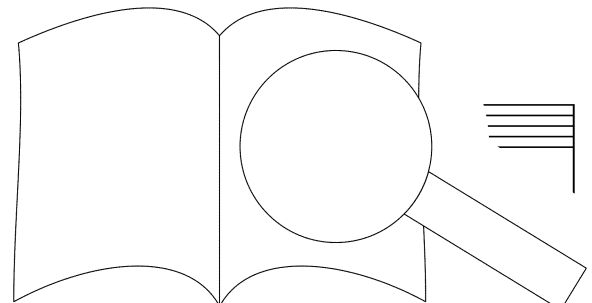
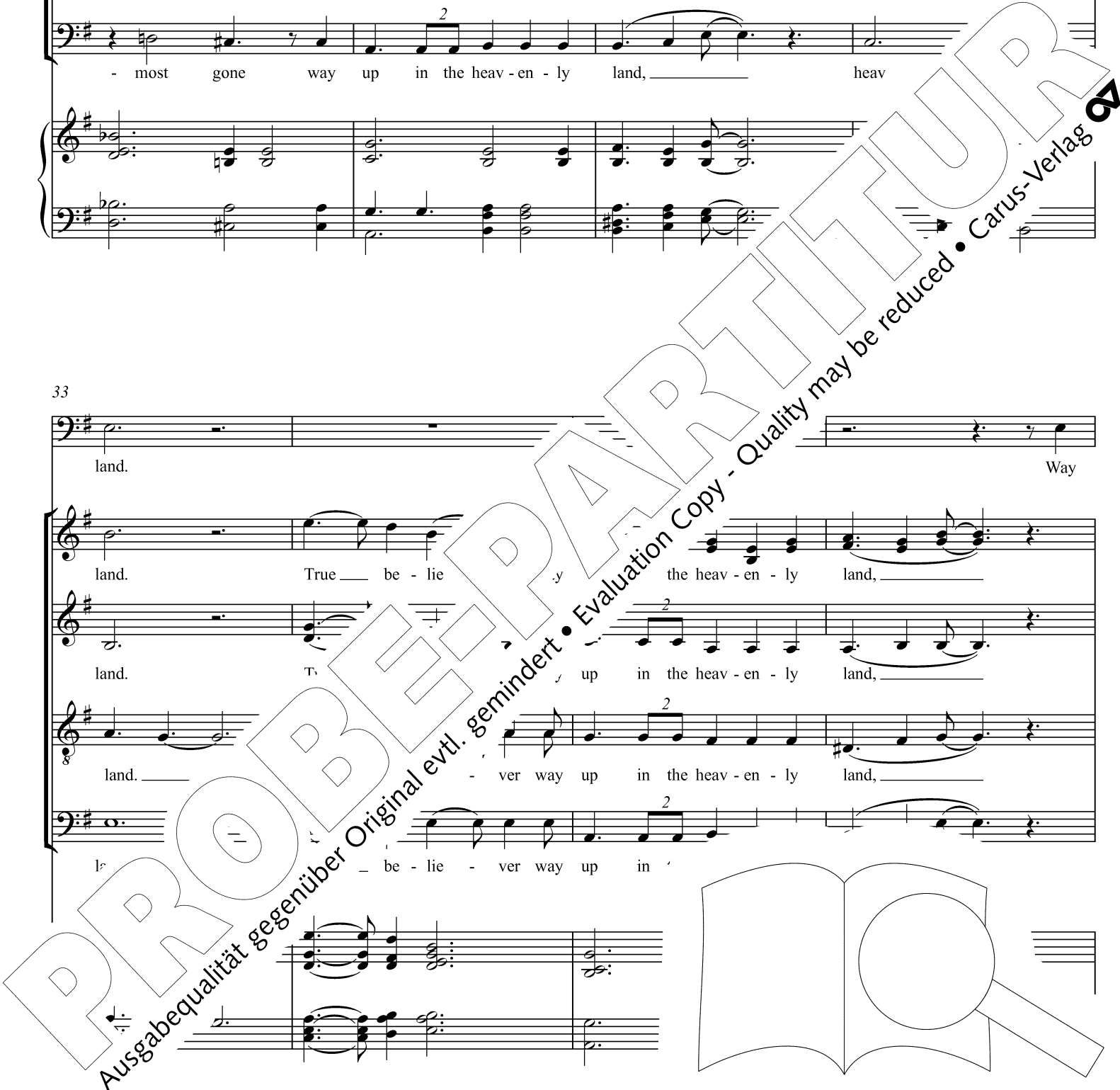
land. True be - lie the heav - en - ly land,

land. up in the heav - en - ly land,

land. - ver way up in the heav - en - ly land,

be - lie - ver way up in

Detailed description: This page contains a musical score for page 33. It features five vocal staves and a piano accompaniment. The lyrics are: "land. Way", "land. True be - lie the heav - en - ly land,", "land. up in the heav - en - ly land,", "land. - ver way up in the heav - en - ly land,", and "be - lie - ver way up in". The piano accompaniment is in the bottom two staves. The key signature has one sharp (F#) and the time signature is 4/4. There are various musical notations including notes, rests, and dynamic markings.



up in the heav - en - ly land.

heav - en land. Some - times I feel like a feath - er in the air,

heav - en land. Some - times I feel like a feath - er in the air,

heav - en land. Some - times I feel like a feath - er in the air, -

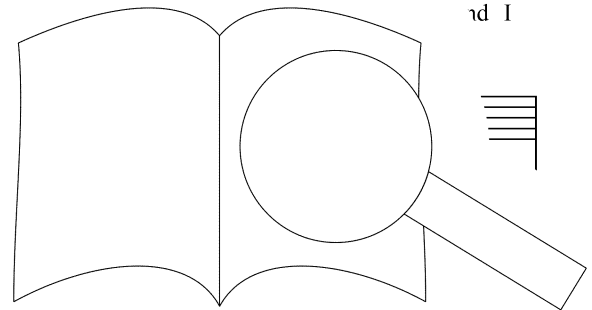
heav - en land. Some - times I feel like a feath - er in

some - times I feel like a feath - er in the ... feel like a feath - er in the air and I

some - times I feel like a feath - er in the air and I

some - times I feel like a feath - er in the air and I

some ... in the air, some - times I ... and I



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I spread my wings and fly.

spread my wings and fly, and I fly.

spread my wings and fly, and I fly.

spread my wings and fly, and I fly.

spread my wings and fly, and I fly.

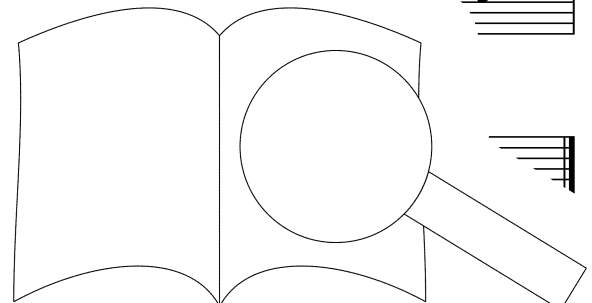
True be - liev - er I spread my wings and fly, and fly.

True be - liev - er I spread my wings and fly, I fly.

True be - liev - er I spread my wings and and I fly.

True be - liev - er I spread my wings and I fly.

*p*



# 26 Steal away

Text and music: from *Jubilee Songs*,  
as sung by the Jubilee Singers of Fisk University,  
ed. by Theodore Seward 1872

Soprano  
Alto

1.-4. Steal a-way, steal a-way, steal a-way to Je - sus! Steal a-way, steal a-way home, I

Tenor  
Bass

7

ain't got long to stay here.

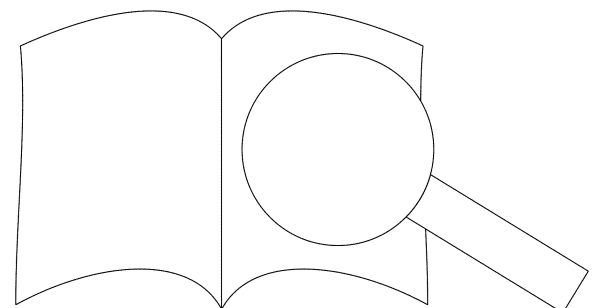
1. My Lord \_\_\_\_\_ calls me; he  
2. Green trees are bend - ing; pr  
3. My Lord \_\_\_\_\_ calls me;  
4. Tomb - stones are burst - ing, ners

12

1. thun - der.  
2. trem - bling.  
3. light - ning.  
4. trem - bling, ) The trum - pet sounds it ain't got long to stay here.

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# 27 Steal away ☉

African-American Spiritual  
Arr.: Mark Sirett (\*1952) 2018

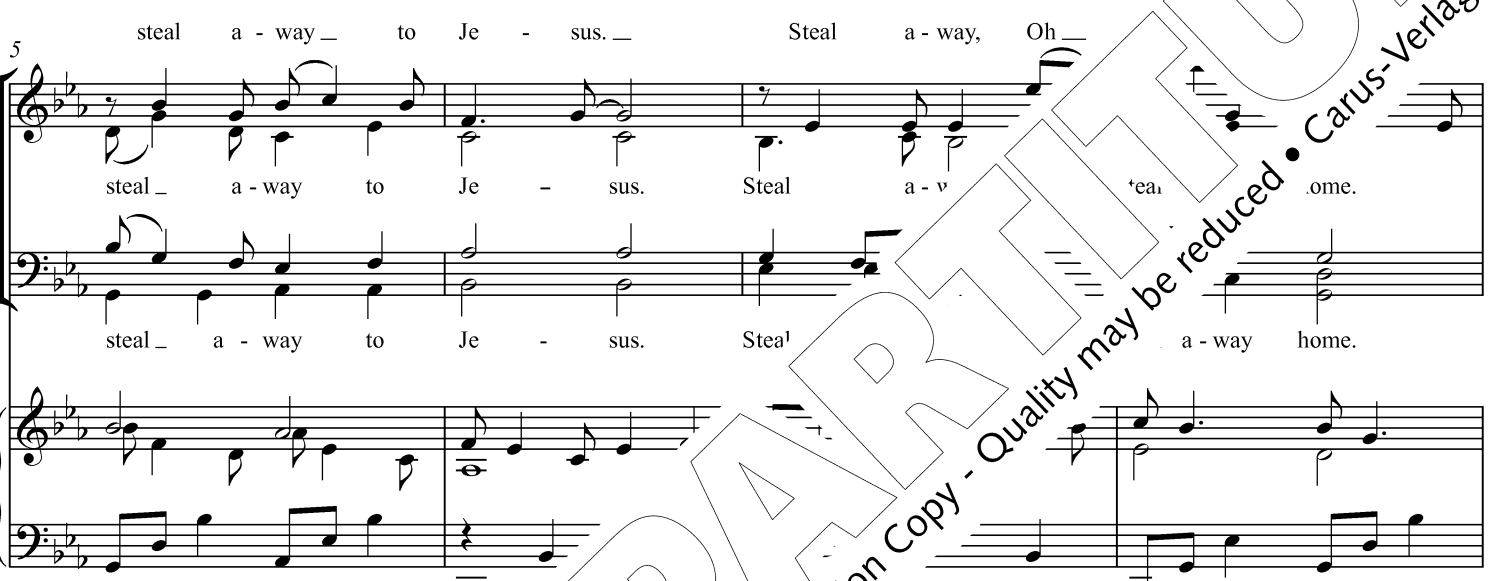
**Larghetto** ♩ = 72

Soprano Alto  
Tenor Bass  
Piano

*p* Steal a - way, steal a - way,  
Steal a - way, steal a - way,  
*p* Steal a - way, - Oh, steal a - way, - Oh



5 steal a - way - to Je - sus. - Steal a - way, Oh -  
steal - a - way to Je - sus. Steal a - v tea. ome.  
steal - a - way to Je - sus. Steal a - way home.



9 ain't got long - to  
hm

*mf* unis.  
My Lord, the



14

**rit.** **Meno mosso**

with - in my soul, I ain't got long to

The trum-pet sounds in my soul, hm

thun - der, The trum-pet sounds in my soul, hm

*f* *mf* *mp*

**Più mosso**

18 stay here. 2. Green trees are bend-ing;

*mf* *f* *mf* *mp*

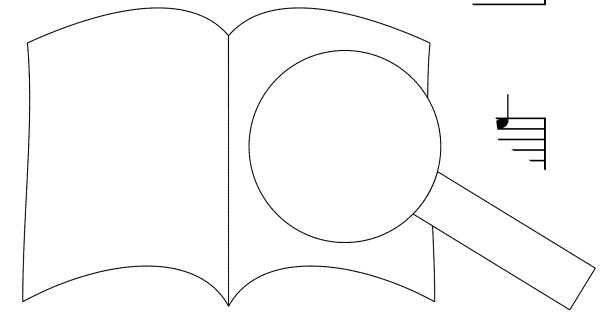
**Meno mosso**

22 trem-bling, in my soul, I ain't got long to stay here.

at sounds in my soul, hm

*f* *mf* *mp*

**rit.**



27

Tempo primo

Steal a-way, steal a-way, steal a-way to

Steal a-way, steal a-way, steal a-way to

Steal a-way, Oh steal a-way, Oh steal a-way to

Musical score for measures 27-31. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Tempo primo'. Dynamics include 'p' (piano).

32

Je - sus, Steal a-way, Oh steal a-way home, I ain't got long

Je - sus, Steal a-way, steal a-way home. hm

Je - sus. Steal a-way, steal a-way home

Musical score for measures 32-36. It features a vocal line with lyrics and a piano accompaniment. Dynamics include 'p' (piano).

Più mosso

Soprano

37

ah unis.

calls me, he calls The The

+ Alto

ah

The

The



rit.

Meno mosso

with - in my soul, -

I ain't got long - to stay here.

41

trum - pet sounds in my soul, - hm

trum - pet sounds in my soul, - hm

mf mp

mf mp

rit.

mf mp p

Tempo primo

45

hm hm hm

hm hm

hm hm

g va

mp p

50

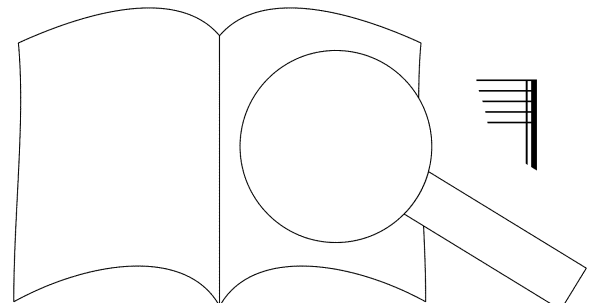
steal a - way home.

hm hm

hm hm

rit.

pp pp



# 30 You can tell the world

African-American Spiritual  
 adapted and arr.: Courtney Carey (\*1980) 2018  
 dedicated to the memory of civil rights  
 pioneer Dr. Wyatt Tee Walker (1928–2018)

♩ = 85

*fp*

Soprano Tell the world, — tell them what Je - sus has done,

*fp*

Alto Tell the world, —

*fp*

Tenor You can tell the world, — tell the world, — tell them what the

*fp*

Bass Tell the world, —

6 ♩ = 60

joy, joy, joy, joy, joy, to

joy, joy, joy, joy,

8 com - for - ter has done, joy, joy, joy,

He brought joy, joy, joy, — my soul. (Joy to — my

*sub. p*

12 You

*mf* You can tell the world, tell the world —

*mf* You can tell the world, tell the world —

soul) You c. the world — a - bout it. You can tell the world, tell the world —

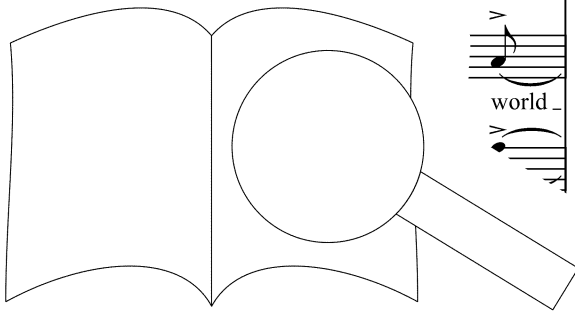
16 world — a - bout this. I'm

all the world, tell the world — a -

You can tell the world, tell the world — a -

a - bout it. You can tell the world, tell the world — a -

ou can te, rld, e



blessed. Tell them what Je - sus has done. Tell them what the com - fort - er has  
 a - bout it. You can tell the world, tell the world a - bout it. Tell them what the com - fort - er has  
 a - bout it. You can tell the world, tell the world a - bout it. Tell them what the com - fort - er has  
 a - bout it. You can tell the world, tell the world a - bout it. Tell them what the com - fort - er has

done. He brought joy, great joy to my soul, to my soul.  
 done. joy, joy, joy, joy, to my sc  
 done. joy, joy, joy, joy, to  
 done. joy, joy, joy, joy, to my

*mf* You can tell the w *sub. p* You can tell the  
*sub. p* can te' world a - bout it. You can tell the  
*mf* You can tell the world can the world a - bout it. You can tell the  
 soul) world, tell the world a - bout it. You can tell the

na - tions Tell them what Je - sus has done Tell them what the  
 a - bout it. You can tell the world, tel the  
 world a - bout it. You can tell the world, tel  
 woi tell the world a - bout it. You can tell the world, tel





com - fort - er \_\_\_ has done. He brought joy, great joy \_\_\_\_\_ to my soul, to \_\_\_ my \_\_\_

com - fort - er \_\_\_ has done. joy, joy, joy, joy, to my

com - fort - er \_\_\_ has done. joy, joy, joy, joy, to my

com - fort - er \_\_\_ has done. joy, joy, joy, joy, to my

soul. \_\_\_ A - ma - - zing grace, how sweet \_\_\_ the sound that

soul, 'ma - zing grace \_\_\_ how sweet \_\_\_ the sound

soul, 'ma - zing grace \_\_\_ how sweet the

soul, 'ma - zing grace \_\_\_ how sweet sou. saved a

wretch \_\_\_ like me. I once was lost \_\_\_ and, but now I see, Oh, yes now

wretch \_\_\_ like me, once sound, hmm

wretch \_\_\_ like me, w I'm found, hmm Oh, yes now

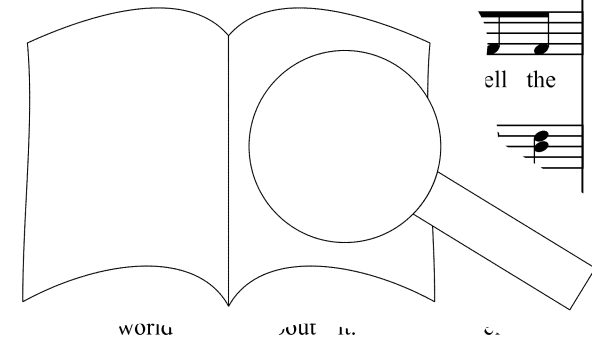
wretch \_\_\_ like \_\_\_ but now I'm found, hmm

yc \_\_\_ can tell the world \_\_\_ a - b - You can tell the

can tell the world, tel ell the

the world \_\_\_ can tell the world, tel

can tell the world, tel.

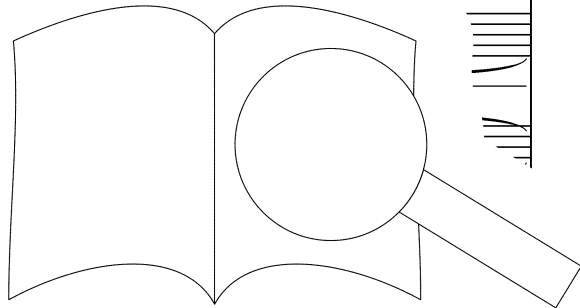


na - tions that I'm blessed. Tell them what Je - sus has done. Tell them what the world, tell the world a - bout it. You can tell the world, tell the world a - bout it. Tell them what the world, tell the world a - bout it. You can tell the world, tell the world a - bout it. Tell them what the world, tell the world a - bout it. You can tell the world, tell the world a - bout it. Tell them what the

com - fort - er has done. He brought joy, great joy to my soul, com - fort - er has done. joy, joy, joy, joy, com - fort - er has done. joy, joy, joy, to com - fort - er has done. joy, joy, my

soul. Through man - y dan - ers I have al - and snares I have al - and snares have al - soul. Through r gers, toils and snares have al -

rea - dy that brought me safe thus it will come, hm come, hm dy come, hm



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80

lead me home. Yes, now You \_\_\_\_\_ can tell the world \_\_\_\_\_ a - bout  
 \_\_\_\_\_ can tell the world, tell the world \_  
 \_\_\_\_\_ you can tell the world \_ \_\_\_\_\_ can tell the world, tell the world \_  
 \_\_\_\_\_ can tell the world, tell the world \_

85

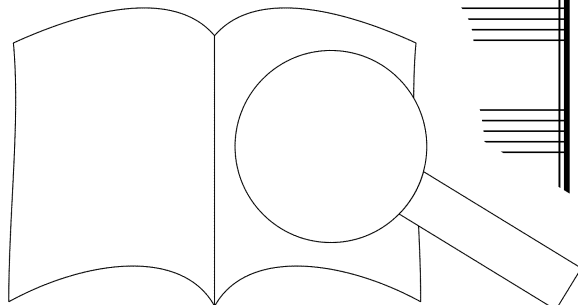
this. You can tell the na - tions that I'm blessed. Tell them what \_ Je - sus  
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89

done. Tell them what the com - fort - er \_ has *do*  
 \_\_\_\_\_ a - bout it. Tell them what the com - fort - *great* joy \_\_\_\_\_ to my  
 \_\_\_\_\_ a - bout it. Tell them what the com - fort *cresc.* joy, joy, joy, joy,  
 \_\_\_\_\_ a - bout it. Tell them what the com - fort *cresc.* joy, joy, joy, joy,  
 \_\_\_\_\_ a - bout it. Tell them what the com - fort *cresc.* joy, joy, joy, joy,  
 \_\_\_\_\_ a - bout it. Tell them what the com - fort *cresc.* joy, joy, joy, joy,

94

soul, *u.* \_\_\_\_\_ ght joy, great \_ joy to my soul \_ \_\_\_\_\_ soul.  
 \_\_\_\_\_ soul. He brought joy, great \_ joy to  
 \_\_\_\_\_ my soul.



## Deutsche Übersetzungen der Singtexte / German translations of the singing texts

Die Übersetzungen dienen dem Verständnis und eignen sich nicht zum Singen. Sie sind möglichst wörtlich am Originaltext gehalten, um die Mehrdeutigkeiten der Bilder, Metaphern und Anspielungen auf Bibelpassagen zu erhalten. © Carus

### 1 Amazing Grace

1. Unfassbar große Gnade, wie süß ist der Klang, der ein armes Wesen wie mich erlöst hat! Einst war ich verloren, doch ich wurde gefunden, ich war blind, doch nun bin ich sehend.
2. Durch viele Gefahren, Mühen und Fallen bin ich schon gekommen; es war Gnade, die mich sicher bis hierher gebracht hat, und es ist Gnade, die mich weiterhin führen wird.
3. Wenn wir einst zehntausend Jahre im Himmel gewesen sein werden, hell leuchtend wie die Sonne, so werden wir keinen Tag weniger haben, um Gott Preislieder zu singen, als damals, als wir damit begannen.

### 2 By and by

Oh, bald werde ich diese schwere Last ablegen.  
Ich weiß, mein Gewand wird mir gut passen, ich habe es an den Pforten der Hölle anprobiert. Oh, an einem dieser hellen und freundlichen Morgen werde ich diese schwere Last ablegen. Ich werde meine Flügel nehmen und die Luft zerspalten. Oh, bald werde ich meine schwere Last ablegen.

### 3 Come by here

1. Komm her zu uns, mein Herr, komm her zu uns.
2. Jemand braucht dich, Herr, komm her zu uns.
3. Jemand betet, Herr, komm her zu uns.
4. Jemand weint, Herr, komm her zu uns.

### 4 Calvary

Gewiss starb er, der Herr, auf Golgatha. Oh, immer wenn ich an Jesus denke; gewiss starb er auf Golgatha.  
Oh, kannst du nicht den Hammerschlag hören?  
Warst du da, als er am Kreuze hing, als er seinen Kopf senkte, als er da blutend hing und starb, um dich und mich zu erlösen?  
Wann immer ich an ihn denke und an das, was er getan hat, nenne ich ihn wunderbar, Ratgeber, Friedefürst.  
Mein Gott, er ist ein Fels im trockenen Lande, mein Herr ist ein Schirm in stürmischen Zeiten.  
Meinen Herrn, ich nenne ihn wunderbar, Ratgeber, Friedefürst; das blutende Lamm, ewiger Vater, mächtiger Gott. Gewiss starb mein Herr auf Golgatha.

### 5 Deep River

Tiefer Fluss, mein Zuhause ist jenseits des Jordan, tiefer Fluss möchte ihn überqueren und zum himmlischen Garten gelangen.  
Oh, möchtest du nicht zu diesem himmlischen Fest gehen, versprochene Land, wo nur Friede herrscht? Oh, tiefer Fluss, möchte ihn überqueren und zum himmlischen Garten gelangen.

### 6 My Lord, what a morning

Mein Herr, was für ein Morgen, wenn die Himmel hinabzufallen!  
1. Du wirst die Trompete klingen hören zu wecken; sieh in die rechte Hand beginnen, vom Himmel herab zu kommen.  
Du wirst den Sünder stöhnen hören.  
2. Du wirst die Christen rufen hören.  
Du wirst die Engel singen hören.  
3. Du wirst meinen Jüngern hören.  
Die Räder seines Wagens hören.

### 7 Didn't my Lord

Daniel, David, warum nicht befreit? Warum also nicht Jesus Christus? Warum also nicht Jesus Christus? Warum also nicht Jesus Christus?  
Er befreite die Israeliten aus dem Bauch des Wals und die Hebräer aus den brennenden Feueröfen. Warum also nicht Jesus Christus?  
Er befreite die Israeliten nach Westen, er bläst wie am Jüngsttag die niemals gebetet hat, wird an diesem Tag.  
Es brachte mich an die Küste Kanaans, und ich werde dort ankommen.

### 8 Down by the riverside

Ich werde mein Schwert und mein Schild am Flussufer niederlegen.  
Ich werde mich nie mehr dem Krieg widmen. Leg dein Schild nieder, komm, leg es nieder.

### 9 Ev'ry time I feel the spirit

Immer, wenn ich fühle, wie der Geist mein Herz bewegt, will ich beten.  
Mein Herr sprach auf dem Berg, aus Gottes Mund kam Feuer und Rauch; ich schaute umher, es sah so schön aus, bis ich meinen Herren fragte, ob das alles mein sei.  
Der Jordan ist kühl und kalt, er kühlt den Körper, nicht aber die Seele; es gibt auf diesem Gleis nur einen Zug, und der fährt zum Himmel und gleich wieder zurück.

### 10 Go down, Moses

1. Als Israel in Ägypten war, – lass mein Volk ziehen – so schwer unterdrückt, dass es nicht zu ertragen war, da sprach der Herr zu Mose: Geh hinab, Mose, hinunter ins Land der Ägypten. Sag dem alten Pharao: „Lass mein Volk ziehen!“
2. „So sprach der Herr:“, sagte der mutige Mose. „Lass mein Volk ziehen! Wenn nicht, so werde ich eure Erstgeborenen töten.“
3. Sie sollen nicht länger unter der Knechtschaft leiden ziehen! Lass sie ziehen und Beute aus Ägypten mitbringen.“
4. Lasst uns alle aus der Knechtschaft fliehen, lasst uns alle in Christus frei sein, lass mein Volk ziehen.“

### 11 Give me that old time religion

- Gib mir diese Religion aus den alten Tagen.
1. Sie war gut für meine alte Mutter.
  2. Sie war gut für Paulus und Silvanus.

### 12 Good News

- Gute Nachrichten! Der Herr hat mich gerufen.  
Ich möchte nicht, dass er mich ruft.  
1. Ich weiß, dass er mich ruft.  
2. Ich weiß, dass er mich ruft.

### 13 I'm gonna

Wenn der Herr ruft, werde ich gehen und dem Geist des Herrn folgen.  
Ich werde singen.  
Ich werde singen.  
Ich werde singen.  
Ich werde singen.  
Ich werde singen.  
Ich werde singen.  
Ich werde singen.  
Ich werde singen.

### 14 I want to see

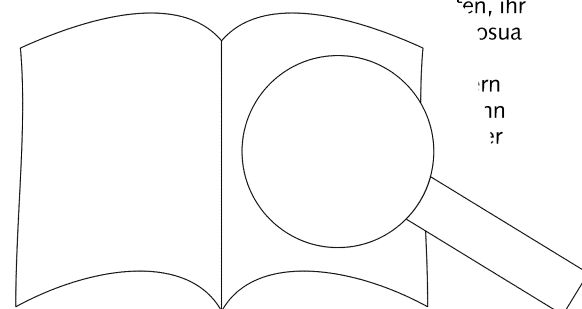
Ich möchte sehen, wenn du das Schiff herübersegeln zu sehen.  
Ich möchte sehen, wenn du das Schiff vorbeisegeln zu sehen.  
Ich möchte sehen, wenn du das Schiff herübersegeln siehst.  
Ich möchte sehen, wenn du das Schiff vorbeisegeln siehst.  
Ich möchte sehen, wenn du das Schiff herübersegeln siehst.  
Ich möchte sehen, wenn du das Schiff vorbeisegeln siehst.  
Ich möchte sehen, wenn du das Schiff herübersegeln siehst.  
Ich möchte sehen, wenn du das Schiff vorbeisegeln siehst.

### 15 I want Jesus to walk with me

Herr Jesus, geh mit mir.  
Ich will, dass Jesus mit mir geht, während ich auf meiner Pilgerreise bin. Herr, ich will, dass Jesus mit mir geht. In meinen Anfechtungen, Herr, geh mit mir; wenn mein Kopf in Kummer geneigt ist, Herr, ich will, dass Jesus mit mir geht.

### 16 Joshua fit the battle of Jericho

Josua kämpfte die Schlacht von Jericho.  
Mit einem Speer schlug er die Mauer von Jericho.  
Mit einem Speer schlug er die Mauer von Jericho.  
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Mit einem Speer schlug er die Mauer von Jericho.



### 17 Nobody knows the trouble I've seen

Keiner kennt das Leid, das ich gesehen habe, keiner außer Jesus kennt es. Gloria, Halleluja.

1. Manchmal erlebe ich Höhen, manchmal Tiefen, o ja, Herr, manchmal liege ich fast am Boden, o ja, Herr.
2. Ich werde nie den Tag vergessen, an dem Jesus meine Sünden weggewischt hat.

### 18 Nobody knows the trouble I've seen

Keiner kennt das Leid, das ich gesehen habe, keiner außer Jesus kennt es. Gloria, Halleluja.

1. Manchmal erlebe ich Höhen, manchmal Tiefen, o ja, Herr, manchmal liege ich fast am Boden, o ja, Herr.
2. Auch wenn du siehst, dass ich mich weiterschleppe, o ja, Herr, ich bin hier unten meinen Anfechtungen ausgesetzt.

### 19 Oh Happy Day

Oh, glücklich der Tag, an dem Jesus meine Sünden weggewischt hat. Er lehrte mich Acht zu geben, zu kämpfen und zu beten, und er freut sich jeden Tag.

### 20 Oh when the saints

Oh, wenn die Heiligen einmarschieren werden, so will ich unter ihnen sein. Und wenn die Band zu spielen beginnt, so will ich dabei sein. Und wenn die Sterne beginnen zu scheinen, so will ich dabei sein.

### 21 Oh, religion is a fortune

1. Oh, die Religion ist ein Glück, das glaube ich wirklich, oh, die Religion ist ein Glück, wo Sonntage kein Ende haben.

Duo: Wo bist du gewesen, armer Trauernder, wo bist du so lange gewesen? Ich war tief unten im Tal, um zu beten, und ich bin noch nicht fertig mit Beten.

2. Ich werde einst im Königreich Platz nehmen, das glaube ich wirklich. Ich werde auf dem Berge Zion einhergehen, das glaube ich wirklich, wo Sonntage kein Ende haben.

Duo: Wo bist du gewesen, armer Konvertit, wo bist du so lange gewesen? Ich war tief unten ...

3. Ich werde meine Schwester Mary sehen, das glaube ich wirklich. Ich werde meinen Bruder Jona sehen, das glaube ich wirklich, wo Sonntage kein Ende haben.

Duo: Wo bist du gewesen, guter Christ, wo bist du so lange gewesen? Ich war tief unten ...

4. Ich werde mit den Engeln sprechen, das glaube ich wirklich. Ich werde meinen Herrn Jesus sehen, das glaube ich wirklich, wo Sonntage kein Ende haben.

### 22 Rise up, shepherd, and follow

Steh auf, Hirte, und folge! Im Osten steht ein Stern am Weihnachtsmorgen, steh auf, Hirte, und folge ihm! Er wird zu dem Ort führen, dem der Heiland geboren wurde, steh auf, Hirte, und folge! Verlasse deine Schafe und verlasse deine Lämmer, steh auf, Hirte. Verlasse deine Mutterschafe und verlasse deine Böcke und folge! Folge dem Stern von Bethlehem, steh auf, Hirte, und folge ihm!

Wenn du gut Acht gibst auf die Worte des Engels, dann wirst du die Schar vergessen, dann wirst du deine Herde nicht vergessen, und folge!

### 23 Roll, Jordan, roll

Fließ, Jordan, fließ! Wenn ich stehen und den Jordan fließen hören.

1. Oh, Brüder, ihr hättet das Reich sitzen und den Jordan fließen hören.
2. Oh, Prediger, ...
3. Oh, Sünder, ...
4. Oh, Trauernder, ...
5. Oh, Suchender, ...
6. Oh, Mütter, ...
7. Oh, Kinder, ...

### 24

1. Eines Morgens werde ich meinen Bruder wiedersehen, ich hoffe, ich werde zu der Schar gehören.  
Oh, eines Morgens werde ich im Himmel laut rufen, ich hoffe ...  
2. Eines Morgens werde ich in Zion einhergehen, ich hoffe ...  
Ich werde mit den Engeln sprechen, ich hoffe ...  
3. Eines Morgens werde ich über die Nöte reden, ich hoffe ...  
Eines Morgens werde ich meinen Jesus sehen, ich hoffe ...

2. Eines Morgens werde ich meinen Bruder wiedersehen, ich hoffe, ich werde zu der Schar gehören.

Oh, eines Morgens werde ich im Himmel laut rufen, ich hoffe ...

3. Eines Morgens werde ich in Zion einhergehen, ich hoffe ...

Ich werde mit den Engeln sprechen, ich hoffe ...

4. Eines Morgens werde ich über die Nöte reden, ich hoffe ...

Eines Morgens werde ich meinen Jesus sehen, ich hoffe ...

### 25 Sometimes I feel like a motherless child

Manchmal fühle ich mich wie ein mutterloses Kind, weit weg von Zuhause. Wahrer Glaubender, weit weg von Zuhause.

Manchmal fühle ich mich so, als wäre ich schon auf dem Weg hoch in himmlische Gefilde. Wahrer Glaubender, hoch in himmlische Gefilde.

Manchmal fühle ich mich wie eine Feder in der Luft, und ich breite meine Flügel aus und fliege. Wahrer Glaubender, ich breite meine Flügel aus und ich fliege.

### 26/27 Steal away

Stieh dich davon zu Jesus, stieh dich heim, ich muss nicht mehr lange hierbleiben.

1. Mein Herr, er ruft mich, er ruft mich durch den Donner. Die Trompete ruft es in meine Seele hinein. Ich muss nicht mehr lange hierbleiben.

2. Grüne Bäume beugen sich, arme Sünder stehen zitternd. Die Trompete ruft ...

3. Mein Herr, er ruft mich, er ruft mich durch den Donner. Die Trompete ruft ...

4. Grabsteine brechen auf, arme Sünder stehen zitternd. Die Trompete ruft ...

### 28 Swing low, sweet chariot

Schwinge sanft hernieder, süßer Wagen, bringe mich nach Hause zu bringen.

Ich habe über den Jordan geschritten, eine Schar Engel, die hinter mir sind, um mich nach Hause zu bringen.

Wenn du vor mir darfst, dann bringe mich nach Hause zu bringen.

Schwinge sanft hernieder, süßer Wagen, bringe mich nach Hause zu bringen.

### 29 Water, water

Wasser, Wasser, Gott wird das Wasser bewegen. Wasser, Wasser, Gott wird das Wasser bewegen. Er gekleidet ist, der Anführer scheint gekleidet ist, sie sieht aus wie die Welt.

Wasser, Wasser, Gott gekleidet ist, sie sieht aus wie die Welt.

Wasser, Wasser, erzähle, was Jesus getan hat, sag allen, was der Welt.

Wasser, Wasser, erzähle, was Jesus getan hat, sag allen, was der Welt.

Wasser, Wasser, erzähle, was Jesus getan hat, sag allen, was der Welt.

Wasser, Wasser, erzähle, was Jesus getan hat, sag allen, was der Welt.

Oh ja, nun kannst du der Welt davon erzählen, was Jesus getan hat.

Du kannst den Völkern erzählen, dass ich gesegnet bin, erzähle ihnen, was Jesus getan hat. Er brachte meiner Seele Freude.

Durch viele Gefahren, Mühen und Fallen bin ich schon gekommen; es ist Gnade, die mich sicher bis hierhergebracht hat, und ich weiß, sie wird mich heimführen.

Ja, nun kannst du der Welt davon erzählen. Du kannst der Welt erzählen, was der Tröster getan hat. Er brachte meiner Seele Freude.

