

THE ULTIMATE GOSPEL CHOIR BOOK

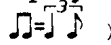
Volume 1

30 Gospels & Spirituals
for mixed choir (S.A.T.B.)
arranged by Jeff Guillen.

ZEBE PUBL.

Preface / Vorwort

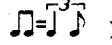
Dear choirleader, dear singers!

With this issue Zebe Publishing hereby presents thirty spirituals and gospels, arranged for four voices mixed choir. The middle level of the arrangements is also suitable for smaller choirs or beginners. The application of instruments like piano, organ or rhythm section is possible and it is facilitated by harmonic symbols. The arranger himself is choir leader and has performed successfully these compositions. So you can benefit from the experience the arranger has gathered in practice. Feel free to adapt the pieces in their sequence or with the musical means. For instance some stanzas can be sung by a solist or one movement of a composition be played by a band. Some of the arrangements should be interpreted with swing feeling (). There should be no limits of your musical fantasy. We hope this book gives you some inspirations.

We kindly ask you not to copy the pieces to maintain a broad program for you in the future. Each of the songs in this issue is also available as a single print at a reasonable price.

We hope you will enjoy the singing.

Liebe Chorleiter, liebe Sänger!

Mit dieser Ausgabe präsentiert Ihnen Zebe Publishing dreißig Spirituals und Gospels, bearbeitet für vierstimmig gemischten Chor. Der mittlere Schwierigkeitsgrad der Chorsätze läßt auch ein Praktizieren durch kleinere Chorbesetzungen oder Choranfänger zu. Der Einsatz instrumentaler Begleitung durch Klavier, Orgel oder Rhythmusgruppe ist möglich und wird durch angegebene Harmoniesymbole erleichtert. Der Arrangeur ist selbst Chorleiter und hat diese Sätze erfolgreich aufgeführt. Dadurch wird Ihnen eine praxisbezogene Bearbeitung der Lieder geboten. Lassen Sie sich dennoch ermutigen, die Stücke in ihrem Ablauf oder mit von Ihnen gewünschten musikalischen Mitteln zu verändern. So können zum Beispiel Strophen auch solistisch gesungen oder der Begleitband ein längeres Intro zugestanden werden. Einige Arrangements sollten auch eher ternär () interpretiert werden. Ihrer musikalischen Phantasie sollen keine Grenzen gesetzt werden.

Wir bitten Sie höflichst, vom Kopieren der Chorsätze abzusehen, um auch in Zukunft für Sie ein breites Programm an Kompositionen veröffentlichen zu können. Jedes in dieser Ausgabe gedruckte Lied ist auch als günstige Einzelpartitur lieferbar.

Viel Spaß beim Singen!

»The Ultimate Gospel Choir Book, Volume 1«

3. Edition 1995

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ZE 1200

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Roll, Jordan

G C/G G C G C/D G C/D

Roll, Jor- dan, roll! Roll, Jor- dan, roll, Jor- dan! I

c.f.
Roll, Jor- dan, roll! Roll, Jor- dan, roll! I

Detailed description: This system contains the first three measures of the song. The key signature is one sharp (F#) and the time signature is 2/4. The first measure is a whole rest. The second and third measures feature a vocal line with eighth notes and a piano accompaniment with quarter notes. Chords are indicated above the staff: G, C/G, G, C, G, C/D, G, C/D.

G C/G G C/G Em D7 B Em C6 G G

want to go to heav-en when I die to hear Jor-dan roll. roll. Oh,

want to go to heav-en when I die to hear Jor-dan roll. roll.

1,2,3 *Fine* *c.f.*

Detailed description: This system contains the next three measures. The vocal line continues with eighth notes. The piano accompaniment includes some sixteenth-note patterns. Chords are indicated above the staff: G, C/G, G, C/G, Em, D7, B, Em, C6, G, G. The system ends with a double bar line and the instruction 'Fine'. A 'c.f.' (coda) section follows with one measure.

G C/G G G/D D9

1. broth- er, you ought to be there,
2. sis - ter you ought to be there,
3. prea- cher, you'd bet - ter be there, Yes, my Lord, A-

Detailed description: This system contains the final three measures. The vocal line features three verses of lyrics. The piano accompaniment consists of quarter notes. Chords are indicated above the staff: G, C/G, G, G/D, D9.

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G C/G G Cm/Eb G/D D⁹ G *D.C.*

sit- tin' in the king- dom to hear Jor- dan roll.

When the Stars Begin to Fall

G D⁷ G

My Lord, My Lord, what a morn- ing, My Lord, My Lord, what a

D⁷ G B⁷ Em Cm/Eb G/D D⁹

morning, My Lord, what a morn- ing, when the stars be- gin to

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C fall; G D⁷ G

to fall; You'll hear 1. the trumpet
2. the sinner
3. the Christians sound, moan, shout, to wake the

C D⁷/F# G A⁷ D⁷ G C D

na- tions un- der- ground, Look- in' to my God's right
to wake the na- tions un- der- ground,

Em Cm/F# G/D D⁷ C G

hand, when the stars be- gin to fall.
when the stars be- gin to fall.

Joshua Fight the Battle of Jericho

Em B7

Josh- ua fight the bat- tle of Je- ri- cho, Je- ri- cho,

Em B7 Em

Je- ri- cho, Josh- ua fight the bat- tle of Je- ri-cho, An' de

B7 Em/B B7 Em

wells come tum- blin' down. You may talk a- bout yo' King of talk a- bout yo' King of

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B⁷ B⁷/D[#] E_m B⁷ A⁹/C[#] B⁷/D[#]
 Gid- e- on, You may talk a- bout yo' man of Saul; Dere's

Gid- e- on, You may talk a- bout yo' man of Saul; Dere's

E_m /D C[#] C_{ma}⁷ E_m/B B⁷ E_m/B B⁷ E_m
 none like good ole Josh- u- a At the bat- tle of Je- ri- cho.

none like good ole Josh- u- a At the bat- tle of Je- ri- cho.

B⁷ B⁷/D[#] E_m B⁷ A⁹/C[#] B⁷/D[#]

Up to de walls of Je- ri- cho He march'd with spear in han', han', "Go

E_m /D C[#] C_{ma}⁷ E_m/B B⁷ E_m/B B⁷ E_m

blow dem ram' shorns," Josh- ua cried, "Cos de bat- tle am in my han'." Dende

B⁷ Em D C D Em

lam' ram sheep horns 'gin to blow, Trum- pets be- gin to soun',

Em/D C#^ø Cmaj⁷ B⁷ Em

Josh- ua com- man- ded de chil- dren to shout, An de walls come tum- blin' down!

B⁷ Em B⁷

Josh- ua fight the bat- tle of Je- ri- cho, Je- ri- cho, Je- ri- cho,

Em B⁷ Em/β B⁷ Em

Josh- ua fight the bat- tle of Je- ri- cho, An' de walls come tum- blin' down.

Deep River

B \flat B \flat ^{#5} E \flat B \flat G \flat m

Deep river, my home is o - ver

p

D \flat m F 7 B \flat B \flat ^{#5} E \flat E \flat m

Jor- dan . Deep river, Lord, I

B \flat G \flat m C \flat m 7 F 7 E \flat B \flat

want to cross o - ver in - to camp ground .

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Gm *mf* O don't you want to go _____ to that gos - pel

Dm *mp* O don't you want to go, O don't you want to go, O don't you want to go,

Dm feast,

Bb D7 Gm Cm C° Bb/D Bb Ebm/Gb

f to that gos- pel feast, That prom - - ised land where all in

Bb/F F7 Bb Bb#5 Eb Bb Gm

peace _____ . Deep _____ riv- er, my home is o - ver

p

Dm F7 Bb Bb#5 Eb Ebm Bb Gm Cm7 F7 Eb Bb

Jor- dan. Deep _____ riv-er Lord, I want to cross o ver in - to camp-ground.

Balm in Gilead

Andante

E \flat 7

A \flat

There is a balm in Gil-e-ad To make the wound-ed

E \flat 7

A \flat

A \flat /E \flat

E \flat 7

whole. There is a balm in Gil-e-ad To heal the sin- sick

A \flat

E \flat 7

A \flat

E \flat

1. soul. There is a soul. 2. *Fine* hm _____

1. Some- times I feel dis-
 2. Don't ev- er feel dis-
 3. You may not preach like

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Fm7

Bb7

Eb

Bb7

Eb

1. Dis- cour- aged
2. Dis- cour- aged
3. Like Pe- ter

hm hm

cour- aged an' think my work in vain, But then the Ho- ly
cour- aged, our Fa- ther is our friend, And if you lack for
Pe- ter, you may not pray like Paul, But you can tell the

Fm7

Bb7

Eb

Bb7

Eb7

D.C.

Spir- it re- lives my soul a- gain.
Know- ledge He'll not re- fuse to lend.
Sto- ry of one who died for all.

Spir- it ledge
know- sto- ry

Down By the Riverside

G

1. Goin' to lay down my bur - den,
 2. Goin' to lay down my sword and shield, Down by the riv-er - side
 3. Goin' to try on my long white robe,
 4. Goin' to try on my star-ry crown,

D⁷

D⁹

E^{m7}

D⁹/F#

E^{b7}

D⁷

G

Down by the riv-er- side. Down by the riv-er- side, Goin' to
 Goin' to
 Goin' to
 Goin' to

G

D⁷

lay down my bur - den,
 lay down my sword and shield, Down by the riv-er- side to stud- y
 try on my long white robe,
 try on my star-ry crown,

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G/D D⁹ G C/G G G⁷ C

war no more, no more. I ain't gon- na stud- y war no

G G/D D⁷

more, stud- y war no more, stud- y

I ain't gon- na ain't gon- na

D¹¹ D⁷ G D⁷/A G⁷ C

war no more. Ain't gon- na stud- y war no more,

I ain't gon- na

G E_m⁷ A_m⁷ G/D D⁷ G

stud- y war no more, ain't gon- na stud- y war no more.

Wade in the Water

*Quietly but with
intense rhythmic feeling*

Dm

hum hum Wade in the wa - ter,
hum hum

The first system of musical notation for 'Wade in the Water'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The first two measures are for humming, with the bass staff showing a Dm chord (D-F-A). The next two measures contain the lyrics 'Wade in the wa - ter,' with a melodic line in the treble staff and a bass line in the bass staff.

Wade in the wa - ter, child - ren,
hum hum

Wade in the

The second system of musical notation. It continues the melody from the first system. The first two measures are for humming. The next two measures contain the lyrics 'Wade in the wa - ter, child - ren,'. The final measure contains the lyrics 'Wade in the'.

wa - ter,
hum

God's goin' to trou- ble the wa - ter.

A⁷ Dm *Fine*

The third system of musical notation. The first measure is for humming. The next two measures contain the lyrics 'God's goin' to trou- ble the wa - ter.' The final measure contains the lyrics 'wa - ter.' and is marked with the chord A⁷ and the instruction 'Dm Fine'.

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1. See that band all dressed in white, God's goin' to trouble the
 2. See that band all dressed in red,

A⁷ D_m F D_m
 wa - ter. The lead- er looks like the Is - rael- ite,
 It looks like the band that Mo - ses led,

A⁷ D_m *DC*
 God's goin' to trouble the wa - ter.

Didn't My Lord Deliver Daniel

Lively Gm

Did-n't my Lord de-liv-er Dan-iel, Did-n't my Lord de-liv-er

Gm

Did-n't my Lord de-liv-er Dan-iel, de-liv-er
Did-n't my Lord de-liv-er Dan-iel, Did-n't my Lord de-liv-er

D⁷ Gm

Dan-iel, de-liv-er Dan-iel, Did-n't my Lord de-liv-er
Dan-iel, Did-n't my Lord de-liv-er Dan-iel,
Did-n't my Lord de-liv-er Dan-iel, Did-n't my Lord de-liv-er

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Gm/D D⁷ Gm

Dan- iel, and why not a ev- e- ry man _____ ? 1. He de-
 Did- n't my Lord

Dan- iel, and why not a ev- e- ry man _____ ?

Cm F Cm Cm/♭♭ Cm/A D⁷ G⁷

liv- er'd Dan- iel from the li- on's den, Jo- nah from the bel- ly of the

Cm⁷ Cm Gm Cm Cm/♭♭ Cm/A D⁷ G⁷

whale, and the He- brew chil- dren from the fie- ry fur- nace, and

Cm⁷ Gm Gm

why not a ev- e- ry man _____ ? Did- n't my Lord de- liv- er
 my Lord de- liv- er Dan- iel,

Dan- iel, Did- n't my Lord de- liv- er

D7

Gm

Dan- iel, de- liv- er Dan- iel, de- liv- er Dan- iel, Did-n't
 Did-n't my Lord de- liv- er Dan- iel, Did-n't my Lord de- liv- er
 Dan- iel, Did-n't my Lord de- liv- er Dan- iel,

Gm/D7

my Lord de- liv- er Dan- iel, and why not a ev- e- ry
 Did- n't my Lord de- liv- er Dan- iel, Did- n't my Lord
 Did- n't my Lord de- liv- er Dan- iel, and why not a ev- e- ry

Gm
Fine

Cm

F

Gm

man _____ ? 2.The moon run down in a pur- ple stream, The
 3.The wind blows east, and the wind blows west, It
 4.I set my foot on the gos- pel ship, And the
 man _____ ?

Cm7 Cm/Bb Cm/A

D7

G7

Cm7

Cm

Gm

sun for- bear to shine, And ev- e- ry star
 blows like the judg- day, And ev- e- ry poor soul that
 ship it be- in ment to sail, And It land- ed me o- ver on

Cm Cm/B \flat Cm/A D 7 G 7 Cm 7 Gm

dis- ap- nev- er did Ca-naan's pear did pray, King 'll be And I'll Je- sus shall be glad to pray that nev- er come back an- y mine _____ Did-n't day _____ more _____ my Lord de- liv- er Dan- iel,

Somebody's Knocking

E \flat A \flat /E \flat E \flat Gm Gm/F

Some- bod- y's knock- ing at your door, Some- bod- y's

C 7 /E F 7 B \flat E \flat A \flat E \flat A $^\circ$ B 9

knock- ing at your door. O sin- ner, why don't you an- swer?

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E \flat F 7 B $^{\flat 11}$ E \flat

Some- bod- y's knock- ing at your door.

1. Knocks like Je- sus,
2. Can't you hear Him?
3. An - swer Je- sus,

E \flat A \flat /E \flat E \flat

Some- bod- y's knock- ing at your door.
Some- bod- y's knock- ing at your door.
Some- bod- y's knock- ing at your door.

Knocks like Je- sus,
Can't you hear Him?
An - swer Je- sus,

G m C 7 /E A \flat F 7 B \flat E \flat A \flat E \flat

Some- bod- y's knock- ing at your door.
Some- bod- y's knock- ing at your door.
Some- bod- y's knock- ing at your door.

O sin- ner,

A $^{\circ}$ B 9 E \flat F 7 B $^{\flat 11}$ E \flat

why don't you an- swer? Some- bod- y's knock- ing at your door.

Burden Down

Prayerfully

Musical notation for the first system of the song. It consists of a treble and bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "1. Bur- den down, Lord, Bur- den down, Lord, Since I". Chord symbols G and G7 are placed above the staff.

Musical notation for the second system of the song. It consists of a treble and bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "lay my bur- den down, bur- den down. Bur- den down, Lord, Bur- den". Chord symbols C and G are placed above the staff.

Musical notation for the third system of the song. It consists of a treble and bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "down, Lord, Since I lay my bur- den down.". Chord symbols E7, A7, D7, and G are placed above the staff.

2. Wonder will my sister know me, ...
3. Wonder will my brother know me, ...
4. Burden down, Lord, ...

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By An' By

Oh By — an' by, By — an' by,

I'm gon- na lay down dis hea- vy load, Oh By — an' by,

By — an' by, I'm gon- na lay down dis hea- vy load, I Oh

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Ab Eb Ab Eb Eb/Bb Bb C7

know my robe's goin' to fit me well
 one a dese morn- in's bright an fair

I'm goin' to lay down dis
 I'm goin' to lay down dis

F Bb7 Eb Ab Eb Ab Eb

hea - vy load; I tried it on at de gates of hell
 hea - vy load; Gwin to take my wings an' cleave de air

Eb/Bb Bb C7 F Bb7 Eb F Bb7 Eb

I'm goin' to lay down dis

1. hea - vy load. Oh

2. hea - vy load.

Lord, Lord, Lord

C F \sharp C C \flat 9 F A \flat 7

Lord _____, Lord _____, you've sure been

G \flat 7 \sharp 5 \sharp 5 G \flat 11 C F \sharp C C Dm \flat 7 C C B \flat C C F \sharp C

good to me _____.

good to, been good to me. Lord, Lord, Lord, you've

C F \sharp C C F B \flat /F F \flat 7 C

sure been good to me. I'm sing-ing Lord, Lord, Lord, you've sure been good to me. Well it's

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B \flat /C C F/C C F/C C \sharp ^o G/D A \flat ⁷ G⁷
 For you've done what the world could not

Lord, Lord, Lord, you've sure been good to me; For you've done what the world could not,

C do *Fine* C C⁷
 world could not do. O you fed me when I'm hungry, You've sure been good to me,

O Lord you

F⁷ C
 fed me when I'm hungry, You've sure been good to me. Well you fed me when I'm hungry, You've

C⁷ C \sharp ^o G/D A \flat ⁷ G⁷ C
 sure been good to me, Lord you done what the world could not, do. I'm sing- ing

Walk Together, Children

D G/D D G

Oh, walk to- geth - er, chil- dren; Don't you get wear- y.

D G/D D A D

Walk to- geth - er, chil- dren; Don't you get wear- y.

G/D D D/F# G

Walk to- geth - er, chil- dren; Don't you get wear- y.

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D D/F# G D/F# D7 E9/G# A D *Fine*

There's a great camp meet- ing in the Prom- ised Land. Goin' to

F G

1. shout
2. sing
3. chant
4. pray

and nev - er tire;

Shout
Sing
Chant
Pray

and nev- er

D F A D

tire;

Shout
Sing
Chant
Pray

and nev- er

tire;

Rocks on the Mountains

Negro Work Song

D A⁷ D⁷

1. Rocks on the moun- tains shine like dia- monds.
 2. This old ham- mer kill John Hen- ry.
 3. This old ham- mer ring like judge- ment.
 4. Can't you hear it ring- ing on the moun- tain?

G D

Rocks on themoun- tains shine like dia- monds.
 This old ham- mer kill John Hen- ry.
 This old ham- mer ring like judge- ment.
 Can't youhear it ring- ing on the moun- tain?

Rocks on themoun- tains
 This old ham- mer
 This old ham- mer
 Can't youhear it ring- ing

A⁷ D A⁷ A⁹ D

shine like dia- monds.
 kill John Hen- ry.
 ring like judge- ment.
 on the moun- tain?

Let 'em shine, boy.
 Didn't kill me, boy.
 Let it ring, boy.
 Ring- ing so fine, boy.

Let 'em shine.
 Didn't kill me.
 Let it ring.
 Ring- ing so fine.

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He's Got the Whole World

Chords: Eb, Ab/Eb, Eb

1. He's got the whole world in His hands, He's got the
 2. He's got the wind and the rain in His hands, He's got the

The first system of music consists of two staves (treble and bass clef) in 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (Bb and Eb). The first measure has a quarter rest in the treble and a quarter note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The fifth measure has a quarter note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a quarter note in the bass. The seventh measure has a quarter note in the treble and a quarter note in the bass. The eighth measure has a quarter note in the treble and a quarter note in the bass. The ninth measure has a quarter note in the treble and a quarter note in the bass. The tenth measure has a quarter note in the treble and a quarter note in the bass. The eleventh measure has a quarter note in the treble and a quarter note in the bass. The twelfth measure has a quarter note in the treble and a quarter note in the bass.

Chords: Bb7, Ab/C, Bb9/D, Bb7, Eb

big round world in His hands, He's got the whole world
 sun and the moon in His hands, He's got the wind and the rain

The second system of music consists of two staves (treble and bass clef) in 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (Bb and Eb). The first measure has a quarter note in the treble and a quarter note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The fifth measure has a quarter note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a quarter note in the bass. The seventh measure has a quarter note in the treble and a quarter note in the bass. The eighth measure has a quarter note in the treble and a quarter note in the bass. The ninth measure has a quarter note in the treble and a quarter note in the bass. The tenth measure has a quarter note in the treble and a quarter note in the bass. The eleventh measure has a quarter note in the treble and a quarter note in the bass. The twelfth measure has a quarter note in the treble and a quarter note in the bass.

Chords: Ab/Eb, Eb, E°, F7sus4, Bb7, Eb

in His hands, He's got the whole world in His hands.

The third system of music consists of two staves (treble and bass clef) in 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (Bb and Eb). The first measure has a quarter note in the treble and a quarter note in the bass. The second measure has a quarter note in the treble and a quarter note in the bass. The third measure has a quarter note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a quarter note in the bass. The fifth measure has a quarter note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a quarter note in the bass. The seventh measure has a quarter note in the treble and a quarter note in the bass. The eighth measure has a quarter note in the treble and a quarter note in the bass. The ninth measure has a quarter note in the treble and a quarter note in the bass. The tenth measure has a quarter note in the treble and a quarter note in the bass. The eleventh measure has a quarter note in the treble and a quarter note in the bass. The twelfth measure has a quarter note in the treble and a quarter note in the bass.

3. He's got the tiny little baby in His hands ...
4. He's got you and me, brother, in His hands ...
5. He's got everybody in His hands ...
6. He's got the whole world in His hands ...

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Trampin'

G G⁷ B⁷ A⁷ E^{b7} D¹¹ D⁷

Hal- le- lu- ja! Tramp- in', Hal- le- lu- ja! I'm a-

Hal- le- lu- ja! I'm a- tramp- in', Hal- le- lu- ja!

Detailed description: This system contains the first six measures of the song. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. The lyrics are split across two lines. The first line of lyrics is: 'Hal- le- lu- ja! Tramp- in', Hal- le- lu- ja! I'm a-'. The second line of lyrics is: 'Hal- le- lu- ja! I'm a- tramp- in', Hal- le- lu- ja!'. The chords G, G7, B7, A7, Eb7, D11, and D7 are indicated above the staff.

G D D⁷

tramp- in', tramp- in', Tryin' to make heav- en my

Detailed description: This system contains the next three measures. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: 'tramp- in', tramp- in', Tryin' to make heav- en my'. The chords G, D, and D7 are indicated above the staff.

G D⁷ G E^{m7} A⁷ D⁷

home _____, I'm a- tramp- in', tramp- in', Tryin' to make heav-en my

Hal-le-lu-ja!

Detailed description: This system contains the final three measures. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are: 'home _____, I'm a- tramp- in', tramp- in', Tryin' to make heav-en my'. The final line of lyrics, 'Hal-le-lu-ja!', is positioned below the bottom staff. The chords G, D7, G, Em7, A7, and D7 are indicated above the staff.

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G *Fine* G

home. I've nev- er been to heav- en but I've been told _____ ,
 Try- in' to

G/D D⁷ G

Tryin' to make heav- en my home _____ , Hal- le- lu- ja! That the streets up there are
 make heav- en my home _____ ,

G/D D⁷ G

paved with gold _____ ; Tryin' to' make heav- en my home _____ . I'm a-
 Try- in' to make heav- en my home _____ .

The Gospeltrain

Rubato

The Gos- pel train's a com- in' I hear it just
I hear the car wheels rol-

at in', an' han'. rum- blin' thru the lan'.

a tempo

$A\flat$ $B\flat m7$ $A\flat/C$ $E\flat7/B\flat$ $A\flat$ $B\flat m7$ $A\flat/C$ $E\flat7/B\flat$

1. The Gos- pel train's a- com-in', I hear it just at han', I
2. I hear the train a- com-in', A- com- in' round the curve, She's
3. The fare is cheap and all can go. The rich and poor are there, No

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A \flat B \flat m7 A \flat /C D \flat A \flat /E \flat E \flat 7 A \flat Get on
 hear the car wheels roll-in', an' rum- blin' thru the lan'.
 loos-en'd all her steam an' breakes, she's strain- in' ev- 'ry nerve. Get on
 sec- ond class a- board this train, no dif- f'renee in the fare.

D \flat A \flat A \flat 7
 board, lit-tle chil-dren, Get on board, lit-tle chil-dren, Get on
 board, Get on board, lit-tle chil-dren, Get on board, Get on board, lit-tle chil-dren, Get on

D \flat D \flat m6 A \flat E \flat 7 A \flat
 board, lit- tle chil- dren, There's room for man- y a more.

Free At Last

G C#^o/G D⁷ E_m E_m⁷ D⁷/F# G D/F#

Free at last, free at last, Thank God A- might- y I'm

Detailed description: This system contains the first three measures of the song. The key signature has one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef, and the bass line is in the bass clef. Chords are indicated above the staff: G, C#^o/G, D⁷, E_m, E_m⁷, D⁷/F#, G, and D/F#. The lyrics are: 'Free at last, free at last, Thank God A- might- y I'm'.

F C D G G/F# G/F A⁹/E

free at last, free at last, free at last,

Detailed description: This system contains the next three measures. Chords are indicated above the staff: F, C, D, G, G/F#, G/F, and A⁹/E. The lyrics are: 'free at last, free at last, free at last,'. The system ends with a double bar line and a repeat sign.

G/D G#^o A_m^{add11} E_m⁷ E_b⁷ D⁷ G E_b⁷ D⁷ G

Thank God A- might- y I'm free at last. free at last. 1. This 2. I

Detailed description: This system contains the final three measures, including a first and second ending. Chords are indicated above the staff: G/D, G#^o, A_m^{add11}, E_m⁷, E_b⁷, D⁷, G, E_b⁷, D⁷, and G. The lyrics are: 'Thank God A- might- y I'm free at last. free at last. 1. This 2. I'. The first ending is marked with '1.' and the second ending with '2.'. The system ends with a double bar line and a repeat sign.

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G C^b/G G D Em⁷ D⁷/F[#] G D/F[#]

is the year of Ju- ba- lee,
 prayed all night, I prayed all day, Thank God A- might- y I'm

F C D G G G/D D[#] Em

free at last, When my Lord set His peo- ple free,
 Till my Lord He showed me the way,

G G[#] Am^{add11} Em⁷ Eb⁷ D⁷ G D.C. al G/D

Thank God A- might- y I'm free at last. Thank God A- might- y, I

B^b Eb^{maj7} Eb⁷ Ab^{maj7} G

thank God A- might- y, I thank God A- might- y, I'm FREE AT LAST!

Good News

G

Good news! Char- i- ot's com- ing. Good

D G/D G

news! Good news! Char- i- ot's com- ing. Good news! Char-

D⁷ E_m E_b^o G/D D⁷ G

i- ot's com- ing, and I don't want to leave me be- hind There's a

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G

1. long white robe in the heav- en I know a long white robe in the
 2. pair of wings in the heav- en I know a pair of wings in the
 3. pair of shoes in the heav- en I know a pair of shoes in the
 4. star- ry crown in the heav- en I know a star- ry crown in the
 5. gol- den harp in the heav- en I know a gol- den harp in the

C/G

G

C/G

G/A

Am⁷

heav- en I know There's a long white robe in the
 heav- en I know There's a pair of wings in the
 heav- en I know There's a pair of shoes in the
 heav- en I know There's a star- ry crown in the
 heav- en I know There's a gol- den harp in the

G/B

C

E^b°

G/D

D⁷

G

heav- en I know,
 heav- en I know,
 heav- en I know, and I don't want to leave me be- hind
 heav- en I know,
 heav- en I know,

Come And Go

F F7

Come an'
There is
Peace and
Come an'

go peace to that
happiness in that
go to that

lan', Come an'
lan', There is
lan', Peace and
lan', Come an'

B⁷ F/A Gm⁷ B^o F/c Dm⁷

go peace to that
hap- pi- ness in that
go to that

lan', Come an'
lan', There is
lan', Peace and
lan', Come an'

go peace to that
hap- pi- ness in that
go to that

G⁹/B G⁷ C⁷ B⁷/D C⁷

lan', Where I'm
lan', Where I'm
lan', Where I'm
lan', Where I'm

boun' where I'm
boun' where I'm
boun' where I'm
boun' where I'm

boun'. Come an'
boun'. There is
boun'. Peace and
boun'. Come an'

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F F⁷ B^b F/A

go peace happiness go to that in that in that to that
 lan', lan', lan', lan', Come an', There is Peace and Come an'
 go peace happiness go to that in that in that to that

G⁷ C⁷ F F⁷ B^b B^m F/C C⁷ F

lan', lan', lan', lan', Come an', There is Peace and Come an'
 go peace happiness go to that in that in that to that
 lan' where I'm boun'. lan' where I'm boun'. lan' where I'm boun'. lan' where I'm boun'.

Certainly, Lord

Moderato G D⁹ G

1. Have you got good religion?
 2. Have you been baptized?
 3. Did you go to the valley?
 Cer-tain-ly, Lord! Have you
 Cer-tain-ly, Lord! Have you
 Cer-tain-ly, Lord! Did you

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got been good re- lig- ion?
 get on your knees?

Cer- tain- ly, Lord! Have you
 Cer- tain- ly, Lord! Have you
 Cer- tain- ly, Lord! Did your

got been good re- lig- ion?
 soul bap - tized?
 get ease?

Cer- tain- ly, Lord!
 Cer- tain- ly, Lord!
 Cer- tain- ly, Lord!

Cer- tain- ly, cer- tain- ly, cer- tain- ly, Lord!
 Cer- tain- ly, cer- tain- ly,

cer- tain- ly, Lord!
 Cer- tain- ly, cer- tain- ly, cer- tain- ly, Lord!

I Know the Lord

G/D D G/D D

O I know the Lord, I know the Lord,

E/B D/A G A⁷ A¹¹ D B⁷ G_m D

1. 2. *Fine*

I know the Lord's laid his hands on me. O hands on me.

D⁹ B_m F_m G⁷ F_m/A B_m

1. Did King Jesus see the like be - fore
2. O was - n't that a hap - py day
3. My Lord's done just what he said,
He's heal'd the sick and rais'd the dead,

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E/B D/A G A⁷ A¹¹ D B⁷ G_m D

1. 2. *D.S. al Fine*

I know the Lord's laid his hands on me. hands on me. O

Detailed description: This system contains the first two lines of music. The first line is the vocal melody with lyrics. The second line is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The first line is divided into two measures: measure 1 (E/B, D/A, G, A7) and measure 2 (A11, D). The second line is divided into two measures: measure 1 (A11, D) and measure 2 (B7, Gm, D). The second line of music starts with a first ending bracket and ends with a second ending bracket marked 'D.S. al Fine'.

Sometimes I Feel Like a Motherless Child

Em Em⁷ Em⁶ Am⁷ F#m⁷ B⁷

Slowly 1. Some-times I feel like a mo- ther- less child, Some-times I feel like a
2. Some-times I feel like I'm al - mos' gone, Some-times I feel like I'm

mmh mmh

Detailed description: This system contains the second and third lines of music. The first line is the vocal melody with lyrics. The second line is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The first line is divided into two measures: measure 1 (Em, Em7) and measure 2 (Em6, Am7, F#m7, B7). The second line is divided into two measures: measure 1 (Em, Em7) and measure 2 (Em6, Am7, F#m7, B7). The second line of music starts with a first ending bracket and ends with a second ending bracket. The word 'mmh' is written below the piano part in both measures.

Em A⁷ Em Em⁷ Em⁶ Am⁷

mo- ther- less child, Some- times I feel like a mo- ther- less child,
al - mos' gone, Some- times I feel like I'm al - mos' gone;

mmh a way

Detailed description: This system contains the fourth and fifth lines of music. The first line is the vocal melody with lyrics. The second line is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The first line is divided into two measures: measure 1 (Em, A7) and measure 2 (Em, Em7, Em6, Am7). The second line is divided into two measures: measure 1 (Em, Em7) and measure 2 (Em6, Am7). The second line of music starts with a first ending bracket and ends with a second ending bracket. The word 'mmh' is written below the piano part in the first measure, and 'a way' is written below the piano part in the second measure.

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B[°] Em/β Am⁷ F^{♯m}7 Em/G B[°] Em/β B⁷

long up in de heab'n - - from ly home, lan', a way long up in de heab'n - - from ly

Em Am/ε Em Em B[°] Em/β Am⁷

home, lan', True be-lie-ver, a way long up in de heab'n - - from ly

F^{♯m}7 Em/G B[°] Em/β B⁷ Em Am/ε Em

home, lan', a way long up in de heab'n - - from ly home. lan'.

Steal Away

Moderato

F Dm

Steal a- way, steal a- way,

C F/C B C/F F F

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

F C#5 Cm Dm7 G7 C7/6 Gm/f F *Fine*

steal a- way home, I ain't got long to stay here.

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1. My Lord
 2. Green trees are
 3. Tomb-stones are
 4. My Lord

calls me, He
 bend- ing, Poor
 bur- sing, Poor
 calls me, He

calls me by the thun- der;
 sin - ner stands a- trem- bling;
 sin - ner stands a- trem- bling;
 calls me by the light- ning;

The

trum- pet sounds with- in- a my soul, I

ain't got long to stay here.

Hold On

Moderato F_m
 If you want to get to heav - en I'll tell you how; Jus' keep your
 ——— Ma - ry wore three links of chain; Ev - 'ry

C_m F_m C
 han' on the Gos - pel plow.
 link was my Je - sus' name.

F_m F_m/E_b B_b/B /B_b C_m F_m
 Hold on ——— If that
 plow, ——— Hold on, hold on. ———

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F_m plow stays in your han', Land you C_m straight in the Pro- mise'
 plow- in'; don't you tire; Ev- 'ry round goes high'r an'

hum _____

hum _____

hum _____

F_m Lan'. C F_m F_m/E_b B^b/D /D^b C_m
 higher. Hold on _____ .

hum Keep your han' on the plow, Hold on, hold

F_m C C⁷ F_m
 Hold on _____ . hold on _____ .

on. Hold on, hold on, hold on. Keep³ your

B^b9 C⁷ F_m F_m/E_b B^b/B /B^b C_m F_m
 Hold on _____ .

han' on the plow, Hold on, hold on.

Goin' To Set Down An' Rest Awhile

Moderato Gm Cm/G Gm⁷ D⁷/A Gm/B^b G^{sus4}/A
 Goin' to set down an' rest a- while, _____ Goin' to

Gm D⁷ Gm D⁷/A Gm/B^b G^{sus4}/A Gm Cm
 set down an' rest a- while, _____ Goin' to set down an' rest a-

Gm D⁷/A Gm/B^b D⁷ Gm/B^b Cm D⁹ Gm
 while, _____ When my good Lord calls me. Sis- ter

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$E\flat^7$ D^7 G^m $G^m\text{maj}^7$ G^m^7
 Ma- ry went to heav'n, An' she went there to stay, An' she

Sis- ter Ma- ry

C^m^7 D^7 G^m C^7 $E\flat^7$ D^7
 did- n't go to come back no more. She sang a song that the

came back no more. Sang a

G^m $G^m\text{maj}^7$ G^m^7 C^m $D^{\#5}$ $D^{\flat 9}$ G^m^7
 an- gels could- n't sing: "Ho-se- a- na, car- ry on." "Ho-se-

song car- ry on. "Ho-se-

"Ho-se-

a- na, **D7/#5** car- ry **Gm Cm7/F** on." **Gm** **Bb Cm Gm/D Cm** Don' you moan,

a- na, car- ry on, car- ry on." Don' you moan,

a- na, car- ry on."

Bb Cm Gm/D D7 Gm Gsus4/A Gm/Bb Cm7 D D9/F Cm/Bb D7/A
 Don' you moan, Lit- tle chil-der- en, don' you moan, Lit- tle

Don' you moan, Lit- tle chil-der- en, don' you moan, you moan, Lit- tle

Gm Gm/F Cm7/Fb D7 Gm Cm/F Gm D7
 chil- der- en, don' you moan. Lit- tle

chil- der- en, don' you moan, you moan. Lit- tle

G_m G^{sus4}/A G_m/B_b C_m⁷ D D⁹/C G_m/B_b G^{sus4}/A G_m C_m
 chil- der- en, don' you moan _____ when my good Lord

chil- der- en, don' you moan, you moan when my Lord

D⁹ G_m G_m C_m/C G_m⁷ D⁷/A G_m/B_b G^{sus4}/A
 calls me. Goin' to set down an' rest a- while, _____ Goin' to

calls me. Goin' to set down an' rest a- while, a- while, Goin' to

G_m D⁷ G_m D⁷/A G_m/B_b G^{sus4}/A G_m C_m
 set down an' rest a- while, _____ Goin' to set down an' rest a-

set down an' rest a- while, a- while, Goin' to set down an' rest a-

G_m D⁷/A G_m/B_b D⁷ G_m/B_b C_m D⁹ G_m
 while, _____ When my good Lord calls me.

while, a- while, When my Lord calls me.

There's a Meeting Here Tonight

D F#m Bm

Get you ready, there's a meeting here tonight, Come along, there's a

A⁷ E⁷/B A/C# D⁷/A G D/A A⁷/E D G/D D Gm/Bb

meeting here tonight; I know you by your daily walk, There's a

D/A A⁷ D D/A A⁷ D

1. meeting here tonight. 2. meeting here tonight. 1. Camp- 2. You

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D A⁷/E D/F# E/G# A D G F#sus4 F# B G#° A/G

meet- ing down in the wil- der- ness, There's a meet- ing here to- night; I
say you're aim- ing for the skies, Why

D/F# F# B G D/F# Gm/Bb D/A A⁷ D

know it's a- mong the Meth- o- dist, There's a meet- ing here to- night.
don't you stop your tell- ing lies?

Were You There?

E E/G# B⁷ E/B B⁷ E

1. Were you there when they cru- ci- fied my Lord? Were you
2. Were you there when they nailed Him to the tree? Were you
3. Were you there when they laid Him in the tomb? Were you

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E/G# B7/F# E E/F# A E/G# E B E/G# B7/F# E A/E

there there there when they when they when they cru- nailed Him to the tree? Lord? tree? tomb? Oh!

there there there when they when they when they cru- nailed Him to the tree? Lord? tree? tomb? Oh!

E B/D# A7/C# E7/B A E/B G#add9/C C° A7/C# A#° F#m/A E/G# G° F#m7

Sometimes it caus - es me to trem- ble, trem- ble,

A/B B7 E Am E/B E^{k5}/B B7 C#m E/B B7 E

trem- ble, Were you Were you Were you there when they there when they there when they cru- ci- fied my nailed Him to the laid Him in the Lord? tree? tomb?

Let Us Break Bread Together

F B \flat /F F C 7 F B \flat

1. Let us break bread to- geth- er On our knees, on our
 2. Let us drink wine to- geth- er On our knees, on our
 3. Let us praise God to- geth- er On our knees, on our

F B \flat /F F C/E D 7 G 7 _{sus4} G 7 C

knees; Let us break bread to- geth- er On our knees, on our
 knees; Let us drink wine to- geth- er On our knees, on our
 knees; Let us praise God to- geth- er On our knees, on our

C 7 D m /C C 7 /B \flat F/A F F/E \flat D G m G m /F

knees. When I fall on my knees, with my face to the ris- ing

C 7 /E C F D G 7 C 7 F B \flat /F B m /F F

sun, O Lord, have mer- cy on me, on me.

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Amen

E \flat

A - - men, A - - men, A - -

A \flat /E \flat **E \flat** **B \flat** **E \flat** **E \flat** **B \flat**

1. 2.

men, A- men, A- men. men, A-

E \flat

1. See the ba-by Ly - ing in a man-ger
 2. See Him in the tem-ple side Talk - ing to the El-ders How
 3. See Him at the sea-side Preach - ing and heal-ing
 4. See Him in the gar-den Pray - ing to His Fa-ther
 5. Yes He is my Sav-ior Je - sus died to save us

men. A - - men, A - -

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A^b/E^b E^b B⁷

One Christ-mas morn - ing
they marvelled at His wis - dom
To the blind and the fee - ble
In deep - est sor - row
And He rose on Eas - ter

men,
A - - men, A - men, A -

E^b

6. Hal - le - lu - ja In the King - dom

men,
A - - men, A - -

A^b/E^b E^b B⁷ E^b

with my Sav - ior A - men, A - men.

men,
A - - men, A - men, A - men.

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