

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

editionchor

 Carus 2.104/05

Titelgestaltung: enorm (Köln)

Zur vorliegenden edition*chor* ist ein Chorleiterband mit CD erhältlich (Carus 2.104).

A choral director's score (with CD) is also available (Carus 2.104).

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⊙ = Einspielung auf CD vorhanden. Diese CD ist Bestandteil des Chorleiterbandes und auch separat erhältlich (Carus 2.104/99).
 Das CD-Album / Einzeltracks sind als Download auf vielen Plattformen verfügbar.
Available on the Carus CD which is included in the choral director's edition. It is also available separately (Carus 2.104/99)
The CD album / single tracks can be downloaded on many platforms.

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 Arrangements 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.

Zum Chorbuch

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.

Washington DC / Odenthal
Stan Engebretson / Volker Hempfling

September 2018

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.

About the choral collection

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 above. 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.

Washington DC / Odenthal
Stan Engebretson / Volker Hempfling

September 2018

4 Calvary ☉

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

♩ = 80

Soprano *f* Sure-ly, sure-ly he died, _____ died on Cal-va-ry (Lord, Cal-va-ry.) *pp*

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

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

Bass *f* Sure-ly, sure-ly he died, _ sure-ly, sure-ly he died on Cal - va-ry *pp*

5 **Bass** *p* Sure-ly, sure-ly he died on Cal - va-ry. *poco a poco cres* Sure-ly he died on Cal - va-ry.

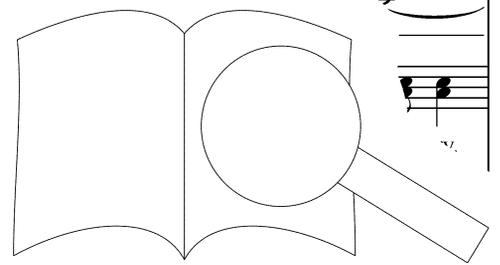
9 **Tenor** *simile* Sure-ly, sure-ly he died on Cal - va-ry. *mf* Sure-ly, sure-ly he died on Cal - va-ry.

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

13 *mf* (to the fore) Cal - va - ry, *mf* (to the fore)

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

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

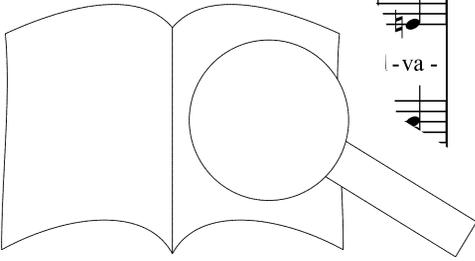


Cal - va - ry, Cal - va - ry,
 Cal - va - ry, Cal - va - ry,
 Sure-ly, sure-ly he died on Cal - va - ry. Sure-ly, sure-ly he died on Cal - va - ry.
 Sure-ly, sure-ly he died on Cal - va - ry. Sure-ly, sure-ly he died on Cal - va - ry.

Cal - va - ry. Sure-ly he died on Cal - va - ry (Lord, C
 Cal - va - ry. Sure-ly he died on Cal - va -
 Oh my Lord, Cal - va - ry. He died on
 Oh my Lord, Cal - va - ry. He died

Ev - 'ry a time I think hou. Oh, ev - 'ry
 Oh, ev - 'ry time
 Oh, ev - 'ry tir think a - bout Je - sus, Oh, ev - 'ry,

time out Je - sus, sure - ly he died on Cal - va -
 think a - bout Je - sus,
 ry time think a - bout Je - sus, he
 Oh, ev - 'ry time think a - bout Je - sus, he



38

pp ry (Lord, Cal - va - ry.) *mf* Can't you a hear the ham - mer jus' a ring - in', ring - in'?

pp ry (Lord, Cal - va - ry.) *mf* Can't you a hear the ham - mer jus' a ring - in'?

pp ry (Lord, Cal - va - ry.) *mf* Oh, can't you hear the ham - mer ring - in'?

pp ry (Lord, Cal - va - ry.) *mf* Oh, can't you hear the ham - mer ring - in'?

43 **Molto agitato**

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

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

Oh, can't you, oh, can't you hear ham - mer ring - in' When he

Oh, can't you, oh, can't you hear ham - mer ring - in' When he

48

Were you there? Were you there? Were you there?

Were you there? Were you there? Were you there?

hung on the cross, wh when he hung, bled and died, died to

hung on the cr wn his head, when he hung, bled and died, died to

51

cresc and me. Ev - 'ry time I think a - bout h

cresc save you and me. Ev - 'ry time I think a - bout him all the while's done, I call in.

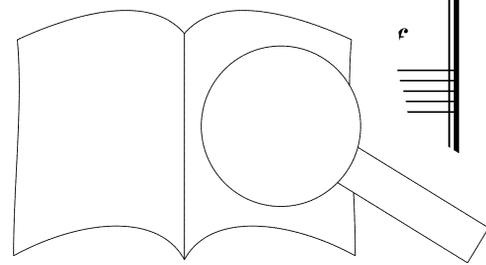


ff wond - er - ful, coun - se - lor, prince of peace.
ff wond - er - ful, coun - se - lor, prince of peace.
 8 wond - er - ful, coun - se - lor, prince — of peace. My
 wond - er - ful, coun - se - lor, prince — of peace. My

My Lord he's a in a time of storm, *sfz p f*
 My Lord he's a in a time of storm, *sfz p f*
 8 God he is a rock in a wea - ry lan', shel - ter, *sfz p f*
 God he is a rock in a wea - ry lan', shel - ter, . I call him

ff wond - er - ful, coun - se - lor, *ff*
ff wond - er - ful, coun - se - lor, *ff*
 8 wond - er - ful, coun - se - lor, the bleed - in' lamb, the ev - er - last - ing
 wond - er - ful, coun - se - lor, the bleed - in' lamb, the ev - er - last - ing

fath - er, migh - ty God. Sure - ly my Lord died on Cal - va - ry. *sfz p ff*
 Sure - ly my Lord *sfz p ff*
 God. Sure - ly my Lord
 ., migh - ty God. Sure - ly my Lord



8 Down by the riverside

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

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

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

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

hoo ooh I'm gon-na lay down sword oy the

hoo ooh my down,

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

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

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

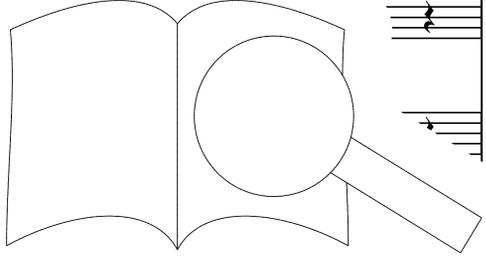
down, I n, I lay it down, down,

lay sword and shield down side,

my sword and shield

I'm gon-na lay down sword and shield

my sword and shield, lay it down, by riv - er - side,



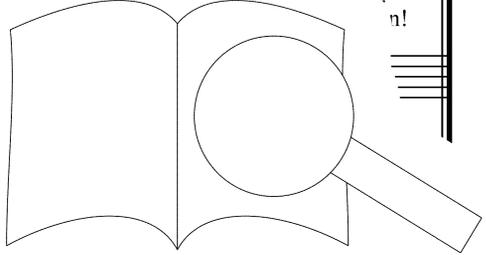
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down by the riv - er - side! I ain't gon-na stu - dy war no more, ain't gon-na
 down by the riv - er - side! ooh I ain't gon-na stu - dy war no more, ain't gon-na
 down by the riv - er - side! ooh stu - dy war no more, ain't gon-na

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 no,

lay, lay down your sword and shield, lay down, lay down, r down your
 I ain't gon - na stu - dy war no more, - dy war no more,
 I ain't gon - na stu - dy war no n. - na stu - dy war no more,
 Stu - dy w. ain't gon-na stu - dy war no more,

air: war no more! Come lay it down!
 dy war no n!
 - na stu - dy war no n
 shield, lay down, lay down, no war, no i



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10 Go down, Moses ☉

African-American Spiritual
 Arr.: Gunther Martin Göttsche (*1953) 2018
 Piano part printed in director's score

Swing ♩ =

♩ = 120
 Piano

Soprano

Alto

Tenor

Bass

6

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

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

1. Let my peo-ple
 2. Let my peo-ple

1. Let my peo-ple go!
 2. Let my peo-ple go!

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

11

ah!

Go down, Mo-ses,

The Lord said: Go d

peo-ple go! Go d

my peo-ple go! Go

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

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

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

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

1. Let my peo-ple go! 2. Thus spoke the Lord, bold go!

Let my peo-ple go! 2. Thus spoke the Lord, bold go!

8 Let my peo-ple go! go!

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

Piano

3. No more shall

3. No more shall they in

3. No

3. No

they toil, let them come out,

let my peo-ple go!

in bon - dage, in bon - da

1 shall they in bon - dage, in bon - dag, let come wit.

let them come out _ with E - gypt's spoil. Go down, ___

let them come out, _ let my peo-ple go! Go down, Mo - ses,

let them come out, _ let my peo-ple go! Go down, Mo - ses,

E - gypt's spoil, let my peo-ple go! The Lord said: Go down, Mo - ses,

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

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

go down, Mo - ses, way down in E - gypt's land. _ Te.

go down, Mo - ses, way _ down in E - gyp' old

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

Pha - ra - oh: ___ Let my r o - ple go! 4. Let us all from

Pha - ra - oh: I my let my peo - ple go! 4. Let us all from

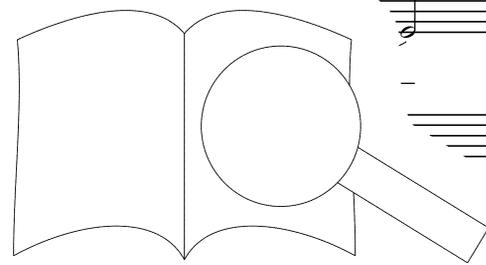
Pha - ra - oh: go! 4. Oh let us all from

bon - d rit. *pp* peo - ple go! And let us all in Christ be free,

let my peo - ple go! *p*

bo - rlee, _ let my peo - ple go! *p*

jon - dage flee, _ let my peo - ple go!



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

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

53

way down in E-gypt's land.

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

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

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

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

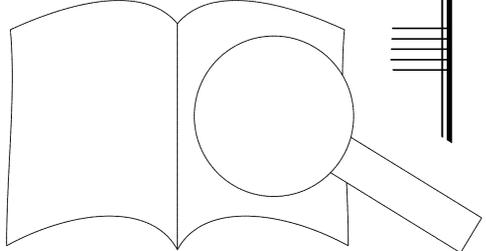
58

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

Pha-ra-oh: — peo-ple, let my peo-ple,

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

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



Solo

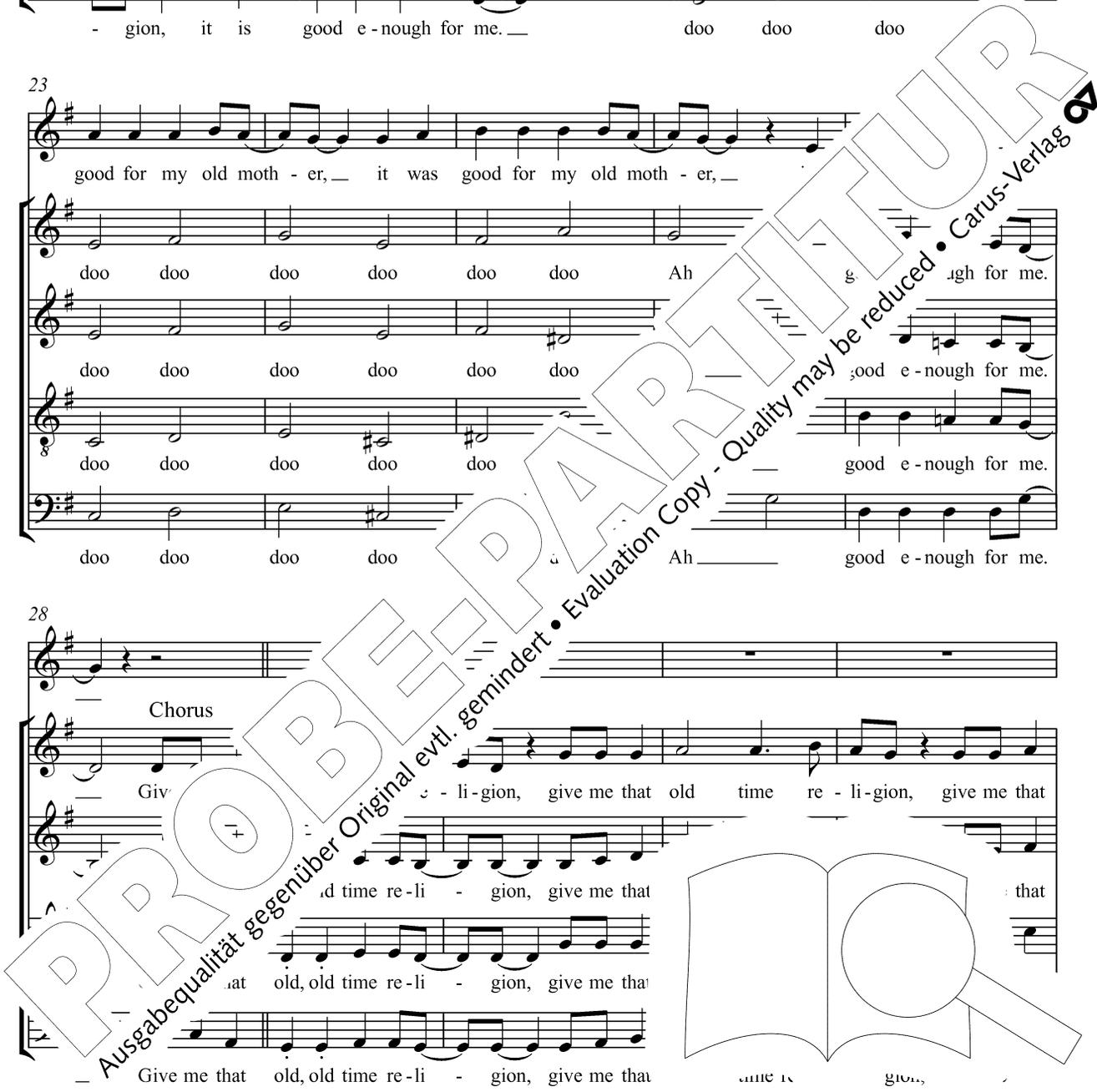
Verse

1. It was good for my old moth - er, — it was
 li-gion, it's good e-nough for me. — doo doo doo
 - gion, it is good e-nough for me. — doo doo doo
 - gion, it is good e-nough for me. — doo doo doo
 - gion, it is good e-nough for me. — doo doo doo

good for my old moth - er, — it was good for my old moth - er, —
 doo doo doo doo doo doo Ah & gh for me.
 doo doo doo doo doo doo good e-nough for me.
 doo doo doo doo doo doo good e-nough for me.
 doo doo doo doo doo Ah good e-nough for me.

Chorus

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



old time re - li - gion, it's good e - nough for me. — doo doo

old time re - li - gion, it is good e - nough for me. — doo doo

old time re - li - gion, it is good e - nough for me. — 2. It was good for Paul and Si -

old time re - li - gion, it is good e - nough for me. — 2. It was good for Paul and Si -

doo doo doo doo doo oo —

doo doo doo doo Ah

- las, — it was good for Paul and Si - las, — and Si - las, — it's

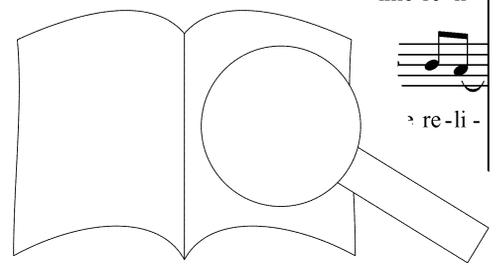
- las, — it was good for Paul and good for Paul and Si - las, — it's

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

Give me that old, old time re - li -

Give me that old, old time re -

Give me that old, old time re -



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

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

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

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

Ah — doo be doo Ah — doo be doo Ah —

dm dm dm doo be doo dm dm dm

dm dm dm doo be doo dm dm dm

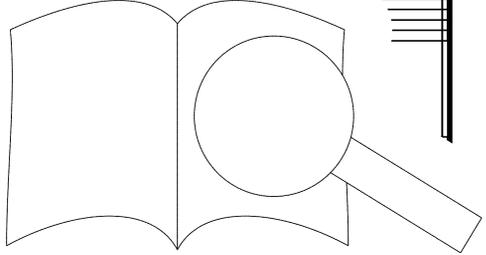
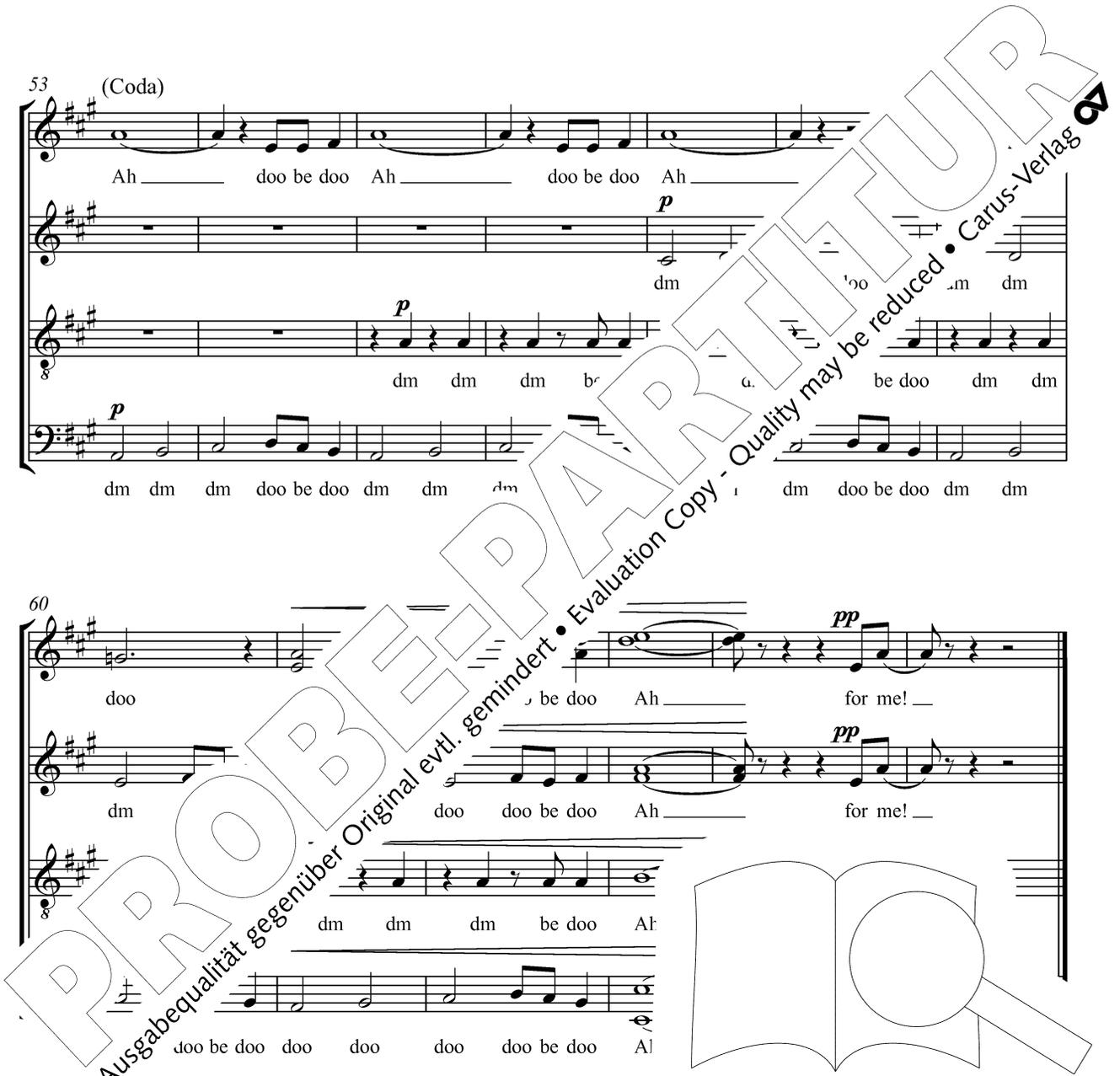
dm dm dm doo be doo dm dm dm

doo doo be doo Ah — for me! —

dm doo doo be doo Ah — for me! —

dm dm dm be doo Ah

doo be doo doo doo doo doo be doo Ah



12 Good News ☉

African-American Spiritual
 Arr.: Carsten Gerlitz (*1966) 2018
 Piano part printed in director's score

Swing! Relaxed ... ♩ = 94

mp *mf* *mf*

Soprano
 Ooh, ooh. Good news! The

Alto
 Ooh, ooh. Good news! The

Tenor
 Ooh, ooh. Good news! The

Bass
 Piano *mp*
 Ooh.

6

char-i-ot's com-ing, good news! The cha-ri-ot's com-ing! The

char-i-ot's com-ing, good news! The cha-ri-ot's com-ing! The

char-i-ot's com-ing, good news! T od news! Good news! The

char-i-ot's com-ing, Good. cl. com-ing! Good news! Good news! The

10

cha-ri-ot's co. ... leave me _ be-hind! Good hind! hm hm

... don't want it to leave me _ be-hind! hm

g and I don't want it to leave me _ be-hind

-ot's com-ing and I don't leave me _ be-hind

1. 2. *mp*

mf

1. A long white robe in the heav-en I know! White robe
 2. A gold - en harp in the heav-en I know! Gold - en harp

mf

1. A long white robe in the heav-en I know! There's a long in the
 2. A gold - en harp in the heav-en I know! There's a gold in the

mf

1. A long white robe in the heav-en I know! There's a robe in
 2. A gold - en harp in the heav-en I know! There's a gold - en

mp

heav-en I know! _____ }
 heav-en I know! _____ }

heav - en I know! ooh _____

p *Dal.* *mf*

heav - en I know hm be - hind! Good and I
 heav - en I know

p *mf*

heav - en hm be - hind, and I
 heav - en

p

heav - en hm
 heav - en

and I don't want it to leave me behind!

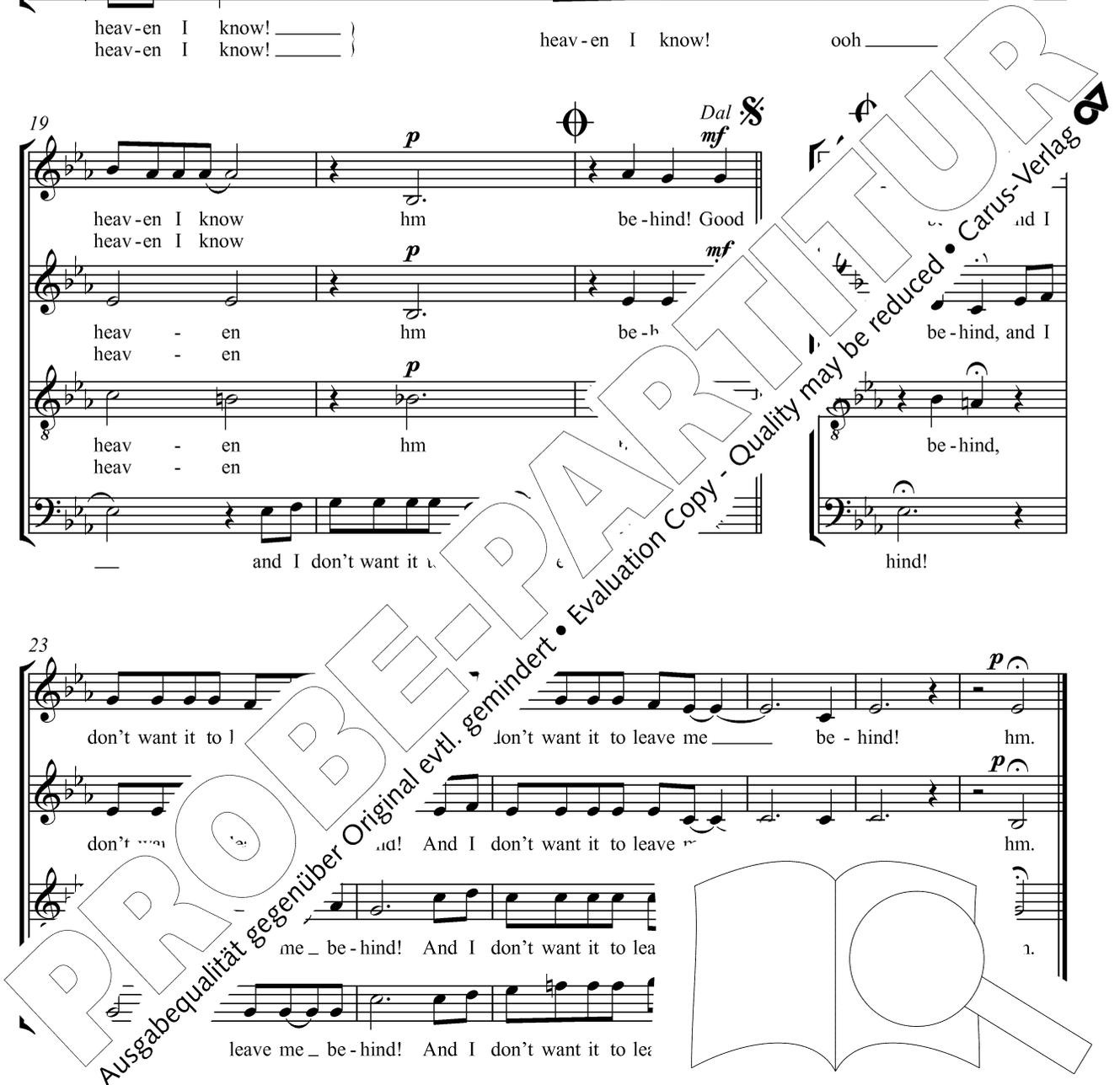
hind!

p

don't want it to leave me behind! hm.
 don't want it to leave me behind! hm.

me - be - hind! And I don't want it to leave me behind! And I don't want it to leave me behind!

1.



13 I'm gonna sing ☉

African-American Spiritual
 Arr.: Stan Engebretson (*1950) 2018
 Piano part printed in director's score

Bright, Spirited ♩ = 120-126

straight eighth-notes ♩ = ♩

Piano *mf*

Soprano I'm gon-na
mf

Alto I'm gon-na

Tenor

Bass

5

sing when the spi-rit says *sing, I'm gon-na sing when the s m gon-na

sing when the spi-rit says sing, I'm gon-na sing g, I'm gon-na

mf Sing when the spi-rit says sing, I'm gon-na s says sing,

mf Sing when the spi-rit says sing, on the spi-rit says sing,

9

sing when the sr and o-bey the spi-rit of the Lord. I'm gon-na

sing wh st h sing, and o-bey the spi-rit of the Lord. I'm gon-na

says sing, oh sing, and o-be

the spi-rit says sing, oh sing, and o-be

f

f

gon-na

* clc. ...ner quickly to "ng" on all half-note "Sing's" / Die Silbe „sing“ bei Halbe.

... auf „ng“ ...en.

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

shout, I'm gon - na shout! When the spi - rit says - a shout, oh Lord, — *poco rall.*
 shout Hal - le - lu, I'm gon - na shout! When the spi - rit says - a shout, oh
 shout Hal - le - lu, I'm gon - na shout! When the spi - rit says - a sho
 shout Hal - le - lu, I'm gon - na shout! When the spi - rit sav ou, - and

Slower, Legato $\text{♩} = \text{c}$
p
 o - bey the spi - rit of the Lord. I'm gon - r pray, — I'm gon - na
 o - bey the spi - rit of the Lord. .nen the spi - rit says pray,
 o - bey the spi - rit of the I when the spi - rit says pray,
 o - bey the spi - ri Pray when the spi - rit says pray,

pray when I'm gon - na pray when and o -
 pray, yes I will pray, pray,
 pi - rit, pray, yes I will pray, pray,
 spi - rit pray, yes I will pray, pray, when ti, ri - rit says and

Tempo Primo

27

f

bey the spi-rit of the Lord. I'm gon-na sing when the spi-rit says sing! I'm gon-na

bey the spi-rit of the Lord. I'm gon-na sing when the spi-rit says sing! Hal - le - lu - jah,

f

⁸bey, o-bey the spi-rit of the Lord. I'm gon-na sing when the spi-rit says sing! Hal - le - lu - jah,

f

bey, the spi-rit of the Lord. I'm gon-na sing when the spi-rit says sing!

31

sing when the spi-rit says - a sing! I'm gon-na sing!

sing when the spi-rit says - a sing! Yes, my Lord, I'm gon-na sing, Oh *ff*

sing when the spi-rit says - a sing! Yes, my Lord, I'm gon-na sing, Oh *ff*

sing when the spi-rit says - a sing! Yes, my Lord, I'm gon-na sing, Oh

34

rall. **Slower**

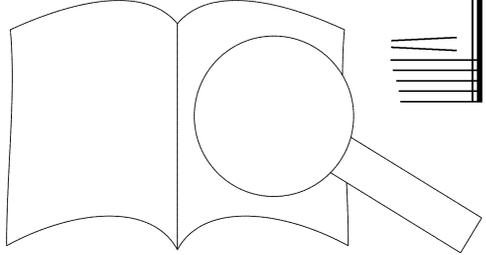
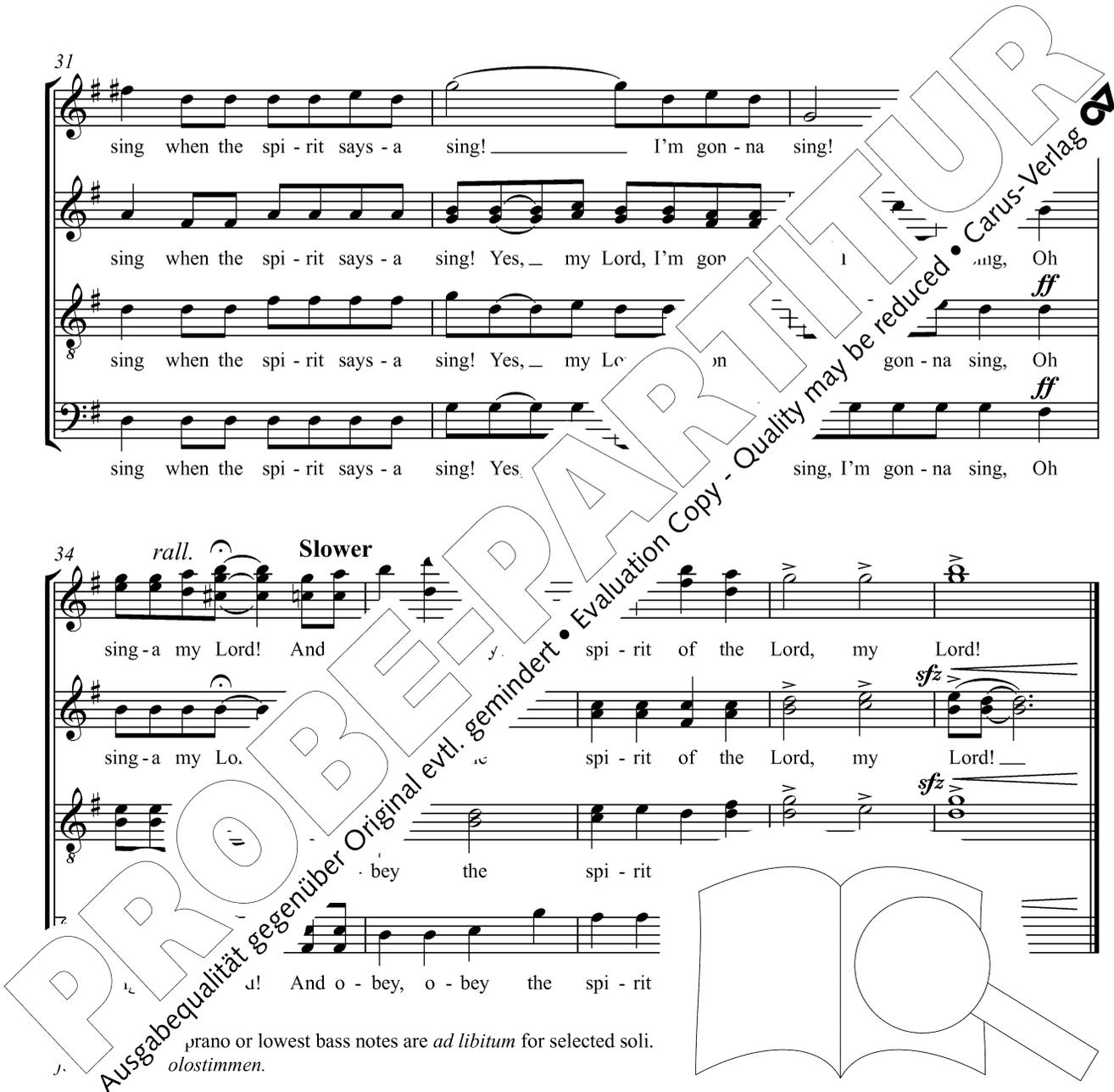
sing-a my Lord! And spi-rit of the Lord, my Lord!

sing-a my Lo. spi-rit of the Lord, my Lord! *sfz*

bey the spi-rit

And o - bey, o - bey the spi-rit

prano or lowest bass notes are *ad libitum* for selected soli.
olostimmen.



14 I stood on the river of Jordan ☉

African-American Spiritual
 Arr.: John Høybye (*1939) 2018
 Piano part printed in director's score

With a gospel-rock-blues feeling ♩ = ♩³♩⁷

♩ = 72-76

Soprano

Alto

Tenor

Bass

Piano

5

stood on the ri - ver of Jor - dan, _ to see that sa. - ver, _

oo _____ to shi. - ing o - ver, _

oo _____ ome sail - ing o - ver, _

oo _____ .c hat ship come sail - ing o - ver, _

9

stood on the ri - v. to see that ship sail by. — 1

or _____ to see that sl 1

_____ to see that s

_____ to see that s

14

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 see that ship come sail-ing o-ver.

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 see that ship come sail-ing o-ver.

18

Oh, mourn-er, don't you weep when you see that ship sail by.

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

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

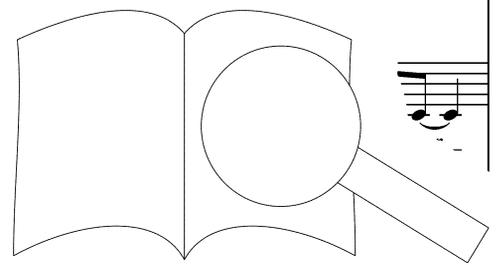
Oh, mourn-er, don't you weep, Oh

24

doo doo doo doo dap dai

Oh, sis-ter, you bet-ter be rea-dy

Oh, sis-ter, you bet-ter be rea-dy



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oo doo doo dn dai

sis-ter, you bet-ter be rea - dy to see that ship sail by.

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 see that ship come sail-ing o-ver

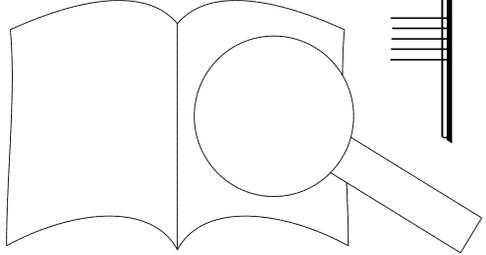
Oh, mourn-er, don't you weep when you see that ship come sail-ing o-ver

Oh, mourn-er, don't you weep when you see that ship come sail-ing o-ver

weep wher dm dm dm dm dm dm

weep, O ship sail by. dm see that ship sail by. dm

when you see that ship sail by. dm



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*

mf *p*

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

mf

13

Je - sus _____ to walk _____ I want

cresc.

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

17

Je _____ to walk _____ with _____ me, _____

_____ with me, Lord Je - sus, walk _____ w _____

_____ me,

* any _____, preferably alto / Stimmlage ad lib., vorzugsweise Alt

20

while I'm on my pil - grim -

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

f

23

jour - ney, Lord, I want Je - su -

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

dim. *mf* *mp*

26

to walk with me.

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

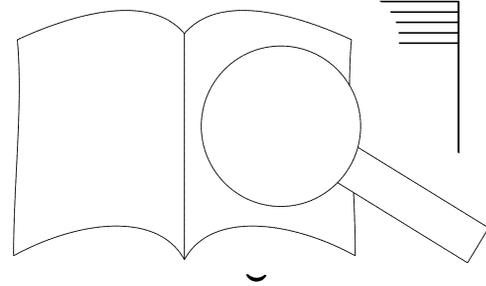
30

Slowly and sm^{ro}

Lord, walk with me, Lord walk with me In my

my tri - als, Lord, walk with
In my tri - als, walk with
In my tri - als, walk with

mf



35

cresc. *f*

tri - als, Lord, walk with me, when my head is

mf *cresc.* *f*

tri - als, Lord, walk with me, walk with me, when my head

40

dim. *mf*

— bowed in sor - row, Lord, I want Je - sus

dim. *mp*

is bowed in sor - row, Lord Je -

mp

45

$\text{♩} = 110$

me. I want

mf

p

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

p

49

cresc.

to walk with me, I want

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

me,

Je - sus to walk with me,

cresc.

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

cresc.

while I'm on my pil - grim jour -

f *dim.*

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

f *dim.*

Lord, I want Je -

mf *rit.*

to walk with me.

Lord Je - sus, walk with me

mp

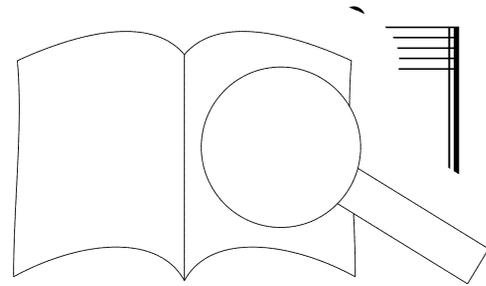
in me, Lord, walk with me.

Slowly

p *mf*

Lord Je - sus, Lord Je -

mp *mf*



16 Joshua fit the battle of Jericho

African-American Spiritual
 Arr.: Gunther Martin Göttsche (*1953) 2018
 Piano part printed in director's score

Fast Swing ♩ = $\frac{3}{4}$

♩ = 152

Piano *f* Solo

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

6

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

11 *p* Soprano

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

p Alto

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

p Tenor

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

p Basso

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

15

You may

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

Jo-shua fit the batt-le and the walls came tumb-ling down.

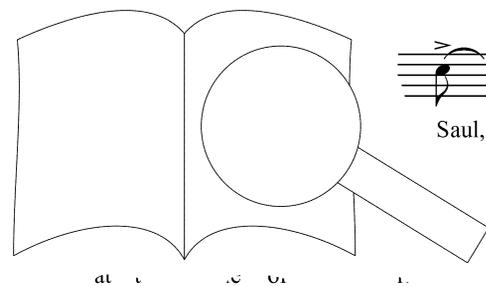
Jo-shua fit th cho, and the walls came tumb-ling down.

Jo-shu Je-ri - cho, and the walls came tumb-ling down.

19

our king of Gi-de-on, you Saul,

there's none like good old Jo-shu at the battle of Jericho.



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39

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

ah, ah, ah, ah, Hal - le - lu - jah!

ah, ah, Hal - le - lu - jah!

ah, ah, Hal - le - lu - jah!

ah, ah,

43 *mf*

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

Jo - shua fit the batt - le of . of Je - ri -

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

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

47

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

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

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

Then the

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

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

51

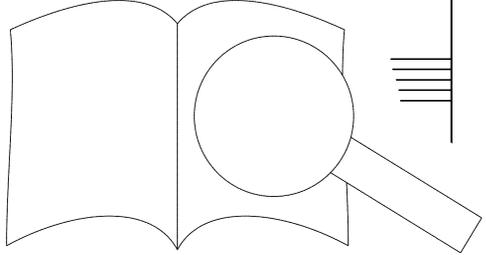
lamb ram sheep horns be - gan a blow, and the trum - pets be - gan to sound, and
 down. Ba - ba - ba - ba - ba - ba.
 down. boo, ba - ba - ba - ba - ba - ba.
 cho. boo,

55

Jo - shu - a com - mand - ed the child - ren to shout, and the walls -

59

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



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17 Nobody knows the trouble I've seen

African-American Spiritual
 Arr.: Carsten Gerlitz (*1966) 2018
 Piano part printed in director's score

♩ = 64
 Piano

Soprano *mf* hm hm *mp*

Alto *mp* hm hm

Tenor *mp* hm hm

Bass *mp* hm hm

5 *mf* (optional: 1st time all voices sing Soprano part unisono)

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

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

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

No - bo - dy know

9

No - bo - dy knows, but Je - su

No - bo - dy! But

No - bo - dy!

No - bo - dy knows, but Je - su

Whoa

aa

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

No - bo - dy! No - bo - dy! No - bo - dy! No - bo - dy knows!

No - bo - dy! No - bo - dy! No - bo - dy! No - bo - dy knows!

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

Glo - ry, Hal - le - lu - jah! W

Glo - ry, Hal - le - lu

Glo - ry, Hal - le - lu - jah! 1. Some - 2. I

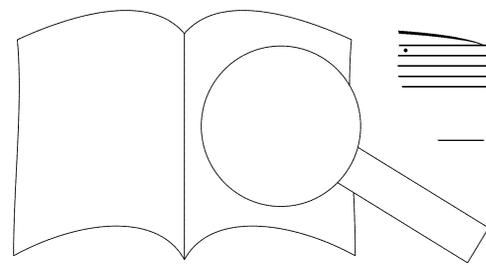
Glo-ry Je - sus! Glo-ry Je - sus! ,an! Whoa — jah!

yes Lord! 1. Some - times I'm al - ways 2. When Je - sus washed my

Whoa — Oh yes Lord! 1. Some - times I'm al - ways 2. When Je - sus washed my

Some - times I'm down, Oh — yes, for - get the day,

1. Some - times I'm down, Oh — yes, 2. for - get the day,



18 Nobody knows the trouble I've seen ☉

African-American Spiritual
 Arr.: Thomas Gabriel (*1957) 2018
 Piano part printed in director's score

$\text{♩} = 100$

1.

Soprano
 No - bo - dy, — no - bo - dy, — no - bo - dy, — knows but Je - sus! —

Alto
 No - bo - dy, — no - bo - dy, — no - bo - dy, — knows but Je - sus! —

Tenor
 No - bo - dy, — no - bo - dy, — no - bo - dy, — knows but Je - sus! —

Bass
 No - bo - dy, — no - bo - dy, — no - bo - dy, — know

9

2.

no - bo - dy. No - bo - dy knows the trou - ble de no - bo - dy

no - bo - dy. No - bo - dy knows the I've no - bo - dy

no - bo - dy. No - bo - dy kno seen, — no - bo - dy

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

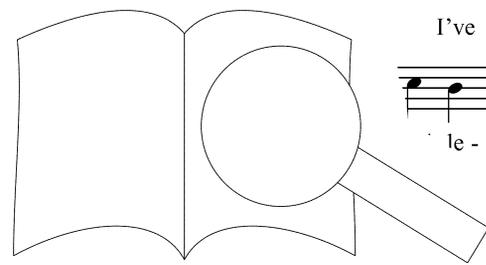
16

knows but as. Glo - ry, — Hal - le -

No - bo I've

Je - sus, — Je - sus. Glo - ry, Gl le -

...s but Je - sus. Glo -



19 Oh Happy Day

Traditional Gospel song
Arr.: Jürgen Kräßter (*1947)
Piano part printed in director's score

Intro **9** Solo **9**

Solo Oh hap-py day — oh hap-py day —

S I, II **9** Piano
A Oh hap-py day — oh hap-py day

T **9**
B

15

when Je-sus washed — oh when he washed _

when Je-sus washed _ he washed

19

when Je-sus washed — -way — oh

le- oh hap-py day —

24

1. oh hap-py day _ hap-
2. .ap-py day —

Improvisation

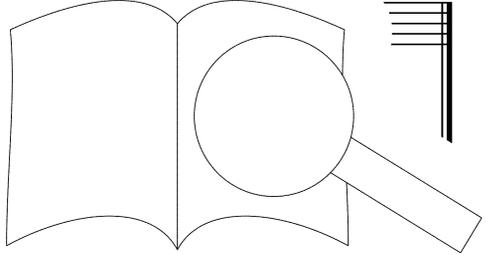
how _____ to watch, _____ fight and pray _____

_____ fight and pray _____ and he's re - joic - ing

ry day _____ oh hap-py day

oh han-py day!

oh hap-py day _____



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20 Oh when the saints

African-American Spiritual
arr./comp.: Hans Lüdemann (*1961) 2018
Piano part printed in director's score

Intro **A** **18** **B** **18**

Tenor *Piano* Tenor

Bass *Go to measure 36 2nd time only* Bass

Oh when the saints

Oh when the saints _

22

go march - ing in, oh when the saints

go march - ing in, oh when the

26

march - ing in .a. in that

march - ing in I want in that

31

num - ber, oh when the march - ing in.

num - ber, oh wh ai so march - ing in.

36

S Oh when the saints, oh when the saints,
A Anc. be - gins to play, be - gins to play,
T sants, band

Oh when the saints,
Oh when the band

Oh And when, oh when the saints
And when, and when the band,

oh when the saints go march - ing in } I want to
 and when the band be - gins to play }

oh when the saints go march - ing in } I want to
 and when the band be - gins to play }

oh when the saints go march - ing in }
 and when the band be - gins to play }

— oh when — the saints, — when the saints go march - ing in — } I
 — and when — the band, — when the band be - gins to play — } t,

be in that num - ber, { Oh when
 Oh w^l ba

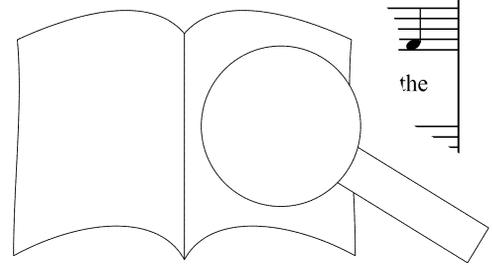
be, I want to be in that num - ber, go
 be -

I want to be, I want to be, be : saints go

— I want to be, I want to - ber, { oh when,
 { oh when,

Dal ♩ *

1st time	2. 1st time repeat	3. 2nd time
march - ing gins to	And when the band	Oh when the
march - gins	And when the band	Oh when the
And when the		the
the saints go march - ing in — } the band be - gins to play, — }		



* From play 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 march - ing
stars be - gin to shine and when the stars be - gin to

saints go march - ing in, — oh when the saints go march - ing
stars be - gin to shine and when the stars be - gin to

saints go march - ing in, — oh when the saints go march - ing
stars be - gin to shine and when the stars be - gin to

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

59

in, } oh Lord I want to be in that num - ber,
shine, }

in, } oh Lord I want to be in that n the saints, oh
shine, } a the stars, and

in, } oh Lord I want to br her, oh when the saints, oh
shine, } and when the stars, and

— go march - ing in, — oh Lord —) when the saints go
— be - gin to shine, oh Lord be in that num - ber when the stars, oh

66

saints, oh stars when the stars be - gin to, stars be - gin to shine.

when when saints, And when the stars be - gin to shine.

when the saints, And when the shine.

And when the shine.

ing, saints go march - ing saints,
the stars, oh when the

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, }
mf 2. Going to sit down in the king - dom, }
p 3. Going to see my sis - ter Ma - ry, }
f 4. Going to talk - a with the an - gels, }

I real - ly do be - lieve, }
 Oh, re - going to }
 going to }
 going to }

Tenor
Bass

5

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

I real - ly do be - lieve, }
 Oh, re }
 going }
 going }
 goir }
 se, }

10

1. for - tune, }
 2. Zi - on, }
 3. Jo - nah, }
 4. Je - sus, }

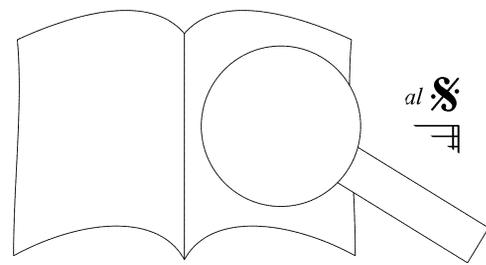
I real - ly do be - lie }
 - have no end. }
 Fine

16 Duo (ad lib. soloists)

1. Where you }
 2. Where you }
 3. Whe }
 an, }

where you been so }
 1- }
 in the }

for to pray, and I ain't do



22 Rise up, shepherd, and follow

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

Swing 

$\text{♩} = 120$

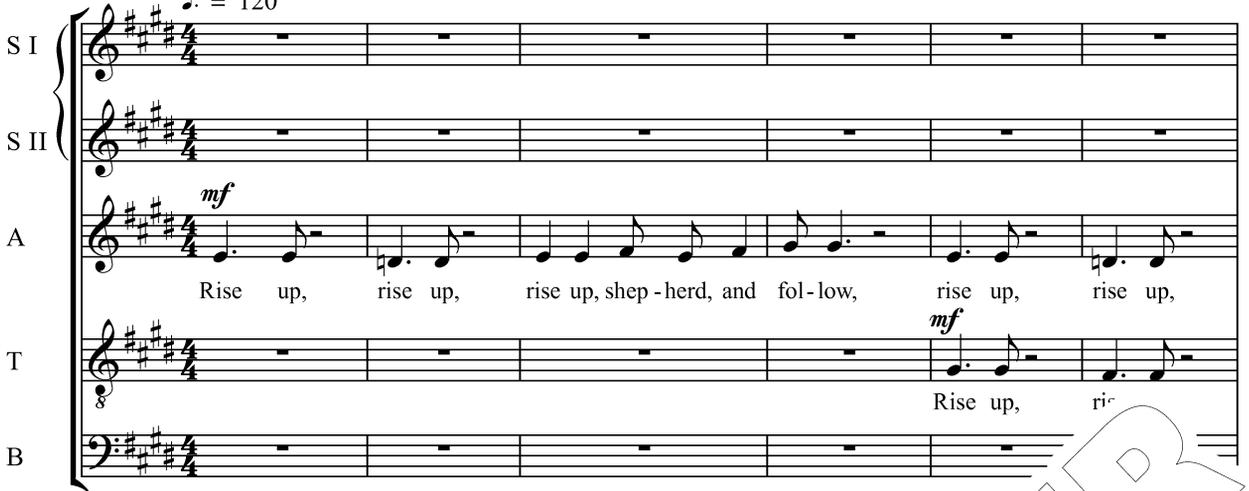
S I

S II

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

T *mf*
 Rise up, ri-

B



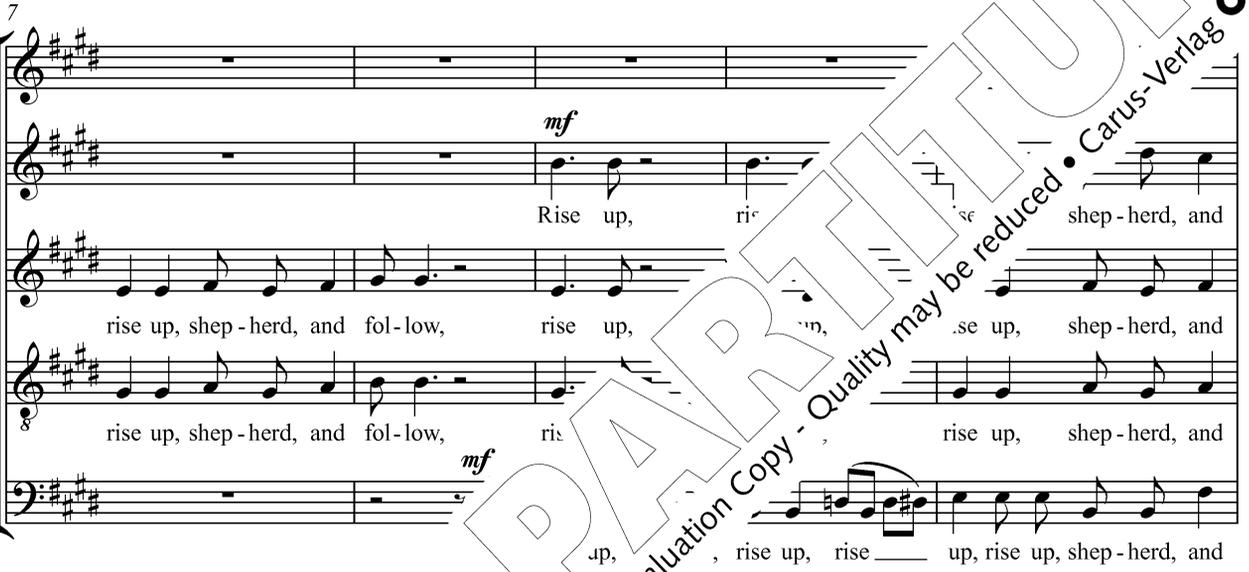
7

mf
 Rise up, ri- shep-herd, and

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

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

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



12

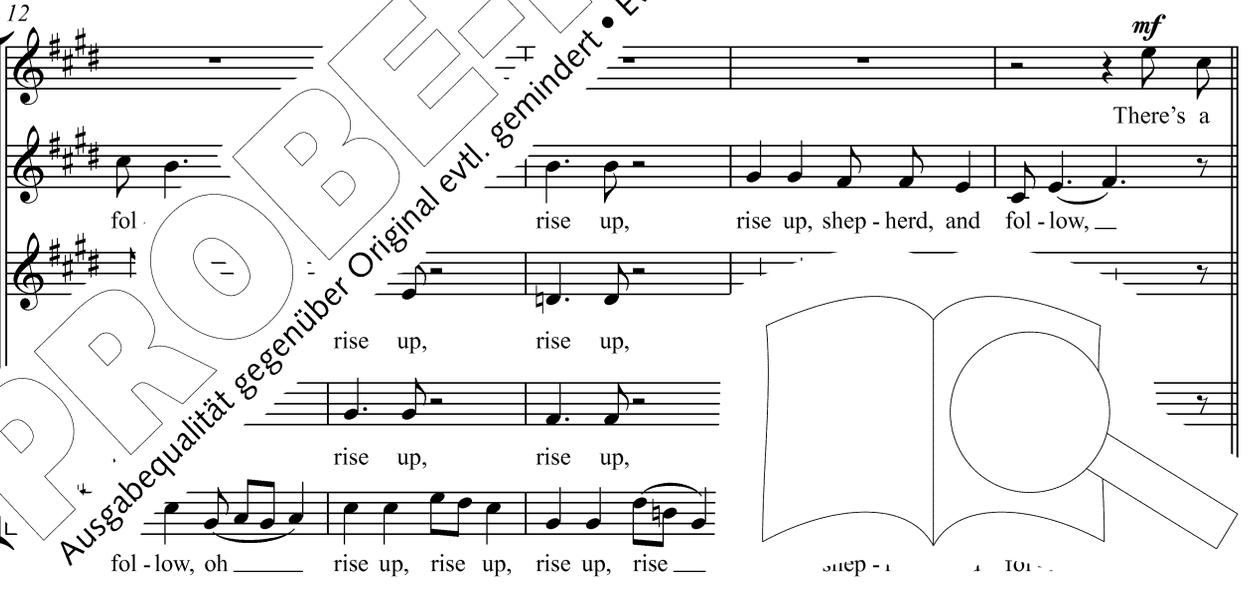
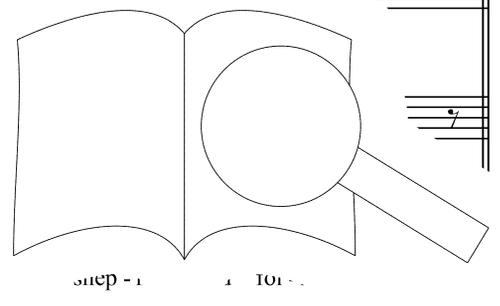
mf
 There's a

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

rise up, rise up,

rise up, rise up,

fol-low, oh — rise up, rise up, rise up, rise —

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

mp fol - - - low, *mf* rise up, shep - herd, and *mp* fol - low, -

mp fol - - - low, *mf* rise up, shep - herd, and *mp* fol - low, -

mp fol - - - low, *mf* rise up, shep - herd, and *mp* fol - - -

mp fol - - - low, *mf* rise up, shep - herd, and *mp* fol - low, -

mp fol - - - low, *mf* rise up, shep - herd, and *mp* fol - - -

Sav - iour's born. - Fol

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

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

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

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

rise up, shep - he fol - low, *f* rise up, shep - herd, and

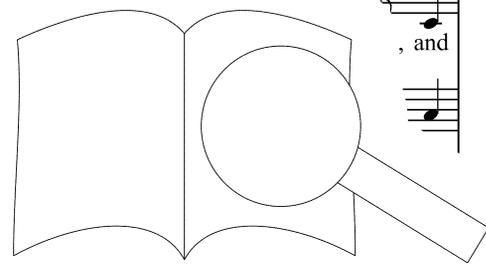
rise up. *p cresc.* rise up, rise up, *f* rise up, shep - herd, and

p cresc. rise up, *f*

and fol - low, *p cresc.* rise up, *f*

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

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



32

without Swing $\text{♪} = \text{♪}$
mf

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

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

37

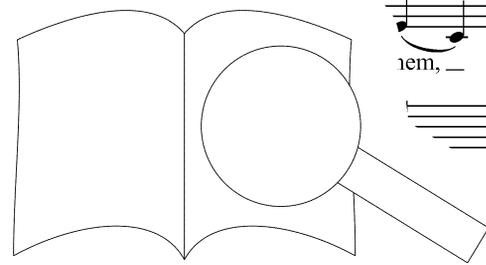
without Swing $\text{♪} = \text{♪}$

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

leave your ewes and leave your rams. —
 leave, leave — your rams, rise up, shep - herd, and fol - low. —
 leave, leave — your rams, rise up, shep - herd, and fol - low. —
 8 leave, leave — your rams, rise up, shep - herd, and fol - low. —
 leave, leave — your rams, rise up, shep - herd, and fol - low. —

42

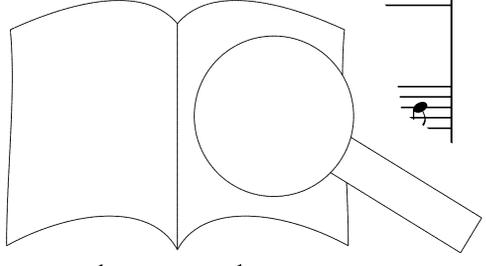
fol - low, fol - low. Fol - low the star of Beth - le - hem. —
 lo - rise up, shep - herd, and fol - low. Rise up, Beth - le - hem, —
 — up, shep - herd, and fol - low.
 rise up, shep - herd, and fol - low.
 low, fol - low, rise up shep - herd, and fol - low, oh —



f
 Rise up, rise up, rise up, shep-herd, and
 rise up, shep-herd, and fol-low. — Rise up, rise up, rise up, shep-herd, and
 rise up, shep-herd, and fol-low. — Rise up, rise up, rise up, shep-herd, and
 rise up, shep-herd, and fol-low. — Rise up, rise up, rise up, shep-herd, and
 rise up, shep-herd, and fol-low. — Rise up, rise up, rise up, rise up, rise up, rise up, s'

fol-low, rise up, rise up, rise up, shep-herd, ar
 fol-low, rise up, rise up, rise up, sh fol
 fol-low, rise up, rise up, ep-i. - low, —
 fol-low, rise up, rise u , and fol-low. If you
 fol-low, oh — rise up, rise u , shep-herd, and fol - low, —

mf
 rise up, shep - her' ,ow, rise up, shep-herd, and fol - low, —
mf
 rise up, and fol - low, rise up, shep-herd, and fol - low, —
mf
 rise — and fol - low, rise u
 need to the an - gel's words,
 up, shep - herd, rise — and fol - low, rise u, - herd, ar. - low, —



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

65

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

up, rise ___ up, rise up, rise up, shep - herd, and fr rise up, rise _

p Rise ___ up, rise up, rise up, rise up, shep - low, rise up, rise _

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

p Rise ___ up, rise up, rise u, she and fol - low, fol - low, rise up, rise _

70

cresc. up, ___ herd, and, rise up, shep - herd, and

cresc. p, shep - herd, and, rise up, shep - herds, and, rise up, shep - herd, and

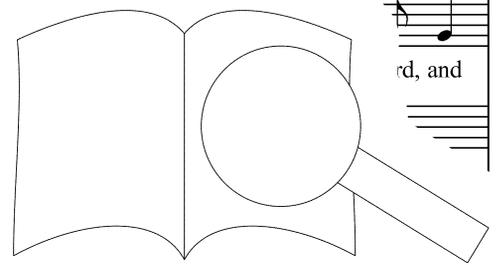
up, shep - herd, and, rise rd, and

leave rams.

f up, rise ___ up, shep - herd, and, rise p - herds, rise up, ...

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74

mp fol - low. *p* Fol - low, fol - - - low, -

mp fol - low. *p* Fol - low, fol - - - low,

mp fol - low. *p* Fol - low, fol - - - low, -

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

mp fol - low. *p* Fol - low, fol - - - low,

79

mf rise up, *f* rise up, rise up, shep-herd, and,

mf rise up, *f* rise up, shep-herd,

mf rise up, *f* rise up, shep-herd,

8 rise up, *f* rise up, shep-herd, and,

mf Fol-low the star of Beth - le - hem. *f* Rise up, shep-herd, and

mf rise up, *f* rise up, shep-herd, and,

83

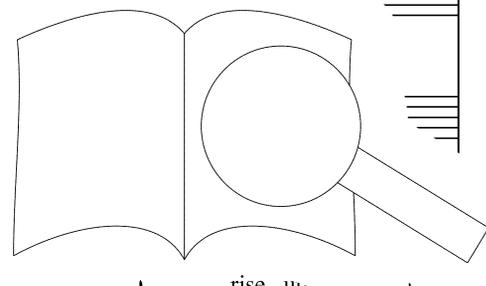
rise up, shep-herd, and, *fp* fol - low. *mf dim. al fine*

rise up, *fp* fol - low. *mf dim. al fine* Rise up,

shep-herd, and, *fp* fol - low. *mf dim. al fine*

shep-herd, and, *fp* fol - low. *mf dim. al fine*

up, shep-herd, and, *fp* fol - low. *mf dim. al fine*



89 S II

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

A

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

T

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

B

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

94

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

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

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

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

99

fol-low.

fol-low

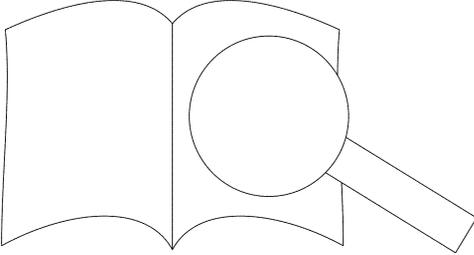
rise up, rise up, shep-herd, and fol-low ...

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ossible, but only one of the two notes printed should b
 ich: bitte „h“ singen. Es darf jedoch nur eine der beiden

23 Roll, Jordan, roll

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

Soprano
Alto

Roll, Jor - dan, roll. Roll, Jor - dan, roll, I want to go to

Tenor
Bass

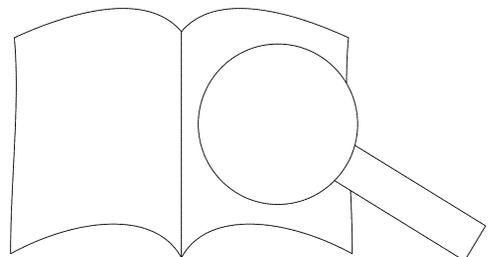
6

heav-en when I die, to hear Jor-dan roll. 1. Oh, broth-ers, yc

12

yes, my Lord! A - sit- to hear Jor - dan roll.

- ...rs, you ought t' have been there ...
- ...ners, you ought ...
- ..., mourners, you ought ...
- . Oh, seekers, you ought ...
- 6. Oh, mothers, you ought ...
- 7. Oh, children, you ought ...



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

S Look a-way in the heav-en, _____ in the

A Look a-way in _____ look a-

T Look a-way in the a-way in the

B heav-en, look a-

en, look a-way in the

12 heav-en, _____

way in the heav-en, Lord, _____ hope I'll join the

look a-way in the the

4 the heav-en, in the

neav-en, look a-way in the _____, Lord hope I'll _____

25 Sometimes I feel like a motherless child

African-American Spiritual
 Arr.: Hans Lüdemann (*1961) 2018
 Piano part printed in director's score

A $\text{♩} = 60$ **Piano** **B** Solo Alto

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

11

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

15

long way _ from home, a long way _ from hor

19

S True _ be - liev - er _ a long way _ from home.

A Tutti True _ be - liev - er _ a long way _ from homr - l way _ from home.

T True _ be - liev - er _ a long way .

B True _ be - liev - er _ a lonr

24 **C** *mf* Solo Bass

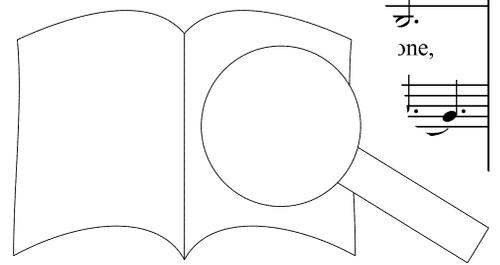
Some-times I f gone, some-times I feel like I'm al - most gone,

p Some I feel like al - most gone,

p es I feel like one,

mc - times I feel like

p - times I feel like



some-times I feel like I'm al - most gone way

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

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

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

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

up in the heav-en - ly land.

heav - en land. True be - liev - en - ly

heav - en land. True - in the heav-en - ly

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

heav - en land. ev - er way up in the heav-en - ly

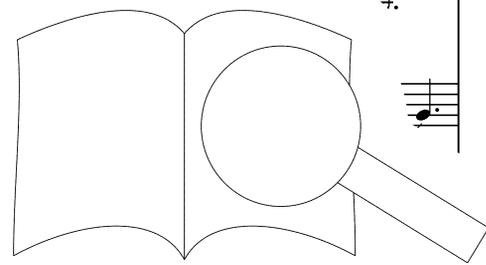
Way

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

- en land. Son

heav - en land. Son

heav - en land. Son.



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; poor
3. My Lord — calls me;
4. Tomb - stones are burst - ing,

12

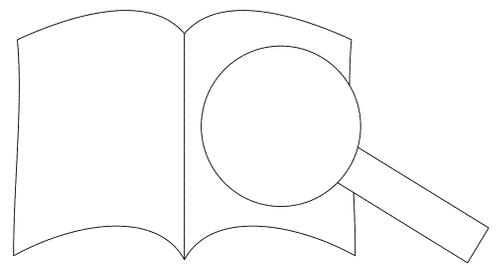
1. thun - der.
2. trem - bling.
3. light - ning.
4. trem - bling.

The trum - pet sounds

ain't got long to stay here.

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27 Steal away ☉

African-American Spiritual
 Arr.: Mark Sirett (*1952) 2018
 Piano part printed in director's score

Larghetto ♩ = 72

Piano

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

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

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

Bass *p* Steal a-way, oh steal

5

steal a-way to Je - sus. Steal a-way, oh steal me long to

steal a-way to Je - sus. Steal a-way al hm

steal a-way to Je - sus. Steal ay home. hm

steal a-way to Je - su. steal a-way home. hm

Più

10

stay here. The _

The _

My Lord, he calls me, _ h

My Lord, he calls me, _ l

mf

mf rit.

mp **Meno mosso**

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

trum-pet sounds in my soul, hm

trum-pet sounds in my soul, hm

trum-pet sounds in my soul, hm

Più mosso

Green trees are bend-ing; The trum-pet

poor sin-ners stand a-trem-bling, the

trum-pet sounds

rit.

mp **Meno mosso**

in my soul, I ain't got long Steal a-way,

in my soul, hm Steal a-way,

in my soul, Steal a-way,

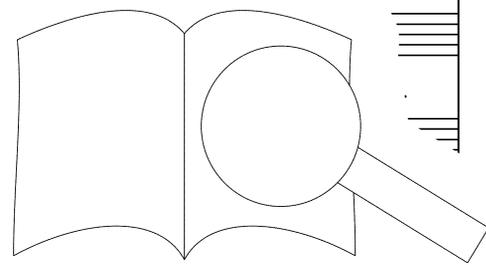
in my soul Steal a-way, oh

steal way to Je-sus. Steal home, I

steal a-way to Je-sus. Si

real steal a-way to Je-sus. S

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



Più mosso
mf

ain't got long_ to stay here. ah

p hm

p hm

mf My Lord, he calls me, he

mf hm My Lord, he calls me, he

ah ah with - in my I

f *mf* rit. **Meno**
mp

The trum-pet sounds in

f *mf* calls me by the light-ning, The trum-pet sounds n,

f calls me by the light-ning, The trum-pet soul,

mosso **Tempo primo**

ain't got long to stay here. hm

mp *p* hm

mp hm

mp hm

hm hm

S. -way home. hm hm

rit. *pp* hm hm

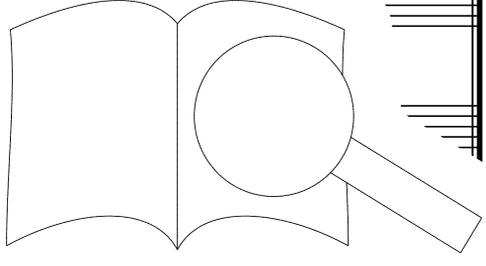
hm hm

hm hm

hm hm

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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

Alto Tell the world, —

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

Bass Tell the world, —

5 *♩* = 60

done, joy, joy,

tell — them what the com-fort-er brought joy, joy, joy, joy,

joy, joy, joy, joy,

joy, joy, joy, joy,

brought joy, joy, joy, joy,

10

joy, to .ny soul.

to — my soul. (Joy to — my soul)

p

sub. p

14

f
You _____ can tell the world _____ a - bout

mf
You can tell the world, tell the world _____ a - bout it. You can tell the world, tell the world

mf
You can tell the world, tell the world _____ a - bout it. You can tell the world, tell the world

mf
_____ a - bout it. You can tell the world, tell the world _____ a - bout it. You can tell the world, tell the world

18

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

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

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

_____ a - bout it. You can tell the world, tell the world _____ a - t _____, _____ world

22

done. Tell them what the com - fort _____ re brought joy, great

_____ a - bout it. Tell them what the _____ joy, joy,

_____ a - bout it. Tell them wh _____ has done. _____ joy, joy,

_____ a - bout it. _____ ort - er _____ has done. _____ joy, joy,

26

joy - _____ to _____ my _____ soul. _____ *mf*

joy, to my soul

joy, to my soul *su*

joy, joy, to my soul. (Je _____ i. _____ soul)

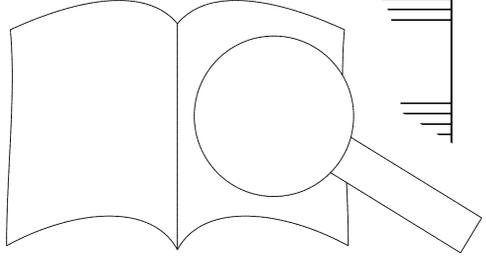


30 *sub. p*
 can tell the world a-bout this. You can tell the na-tions that I'm
sub. p
 can tell the world, tell the world a-bout it. You can tell the world, tell the world
sub. p
 can tell the world, tell the world a-bout it. You can tell the world, tell the world
p
 can tell the world, tell the world a-bout it. You can tell the world, tell the world

34
 blessed. Tell them what Je-sus has done. Tell them what the com-fort-
 a-bout it. You can tell the world, tell the world a-bout it. Tell them what the
 a-bout it. You can tell the world, tell the world a-bout it. Tell them
 a-bout it. You can tell the world, tell the world a-bout it. Tell them
 a-bout it. You can tell the world, tell the world a-bout it

38
 done. He brought joy, great joy to my soul. A-
 done. joy, joy, my soul,
 done. joy, to my soul,
 done. joy, to my soul,

43
mf legato
 maz - ing grace how sweet the sound saved a
 ace how sweet
 ing grace how sweet the
 'maz - ing grace how sweet the sound saved a



48

fp \curvearrowright *mf*

wretch — like me. I once was lost — but now I'm found, was blind, but now I

wretch — like me, *fp* \curvearrowright *mf* once was lost, — but now I'm found, hmm —

wretch — like me, *fp* \curvearrowright *mf* once was lost — but now I'm found, hmm —

wretch — like me, *fp* \curvearrowright *mf* once was lost, — but now I'm found, hmm —

53

f

see, Oh, yes now you — can tell the world —

— can tell the wo

Oh, yes now you can tell the world — can — vo. — world

— tell the world

57

this. You can tell the na - tions that I' — ss. — what — Je - sus has

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

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

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

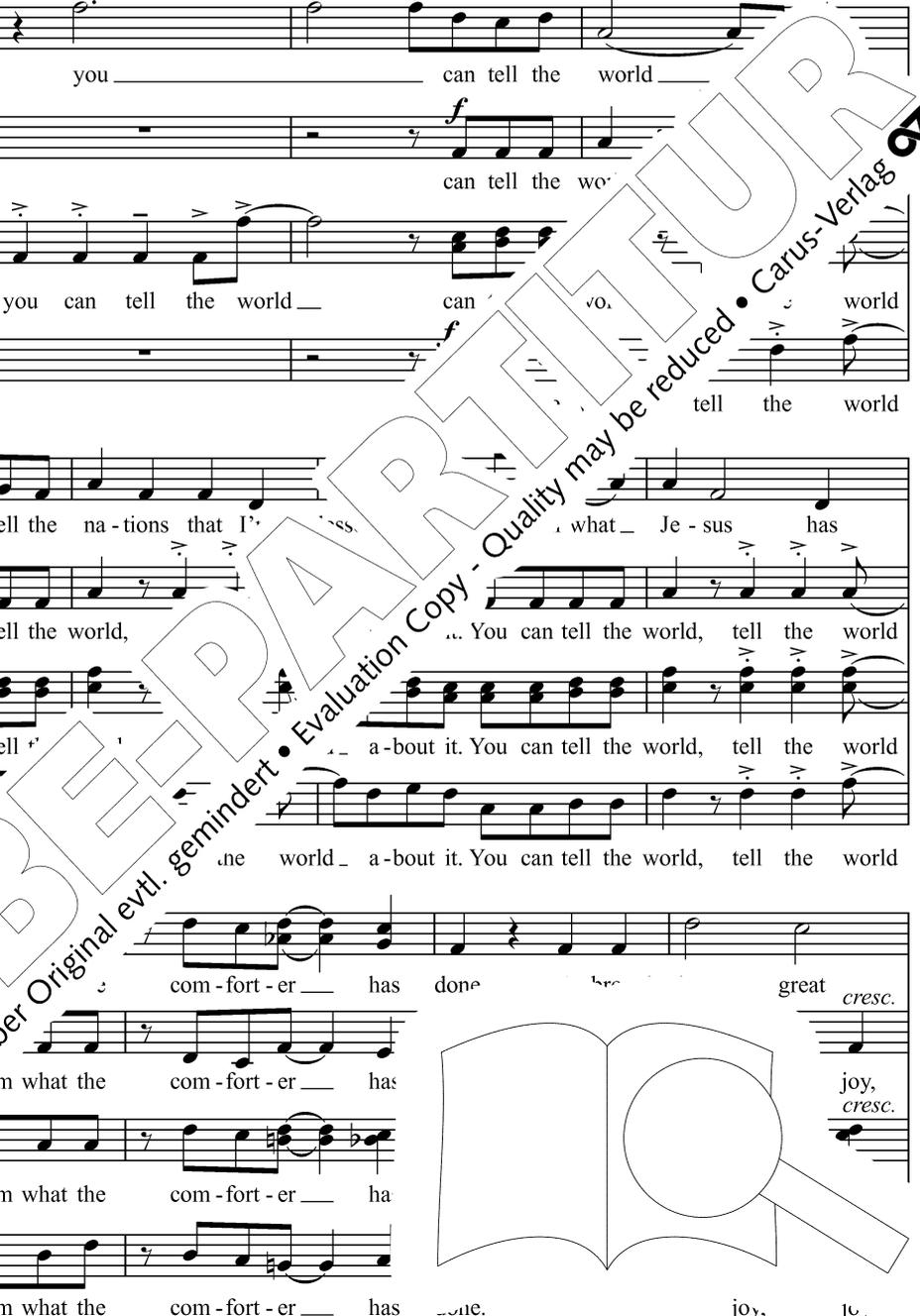
61

done. — com - fort - er — has done — great *cresc.*

— m what the com - fort - er — has

— it. Tell them what the com - fort - er — ha

— a - bout it. Tell them what the com - fort - er — has — one. — joy, — joy, — *cresc.*

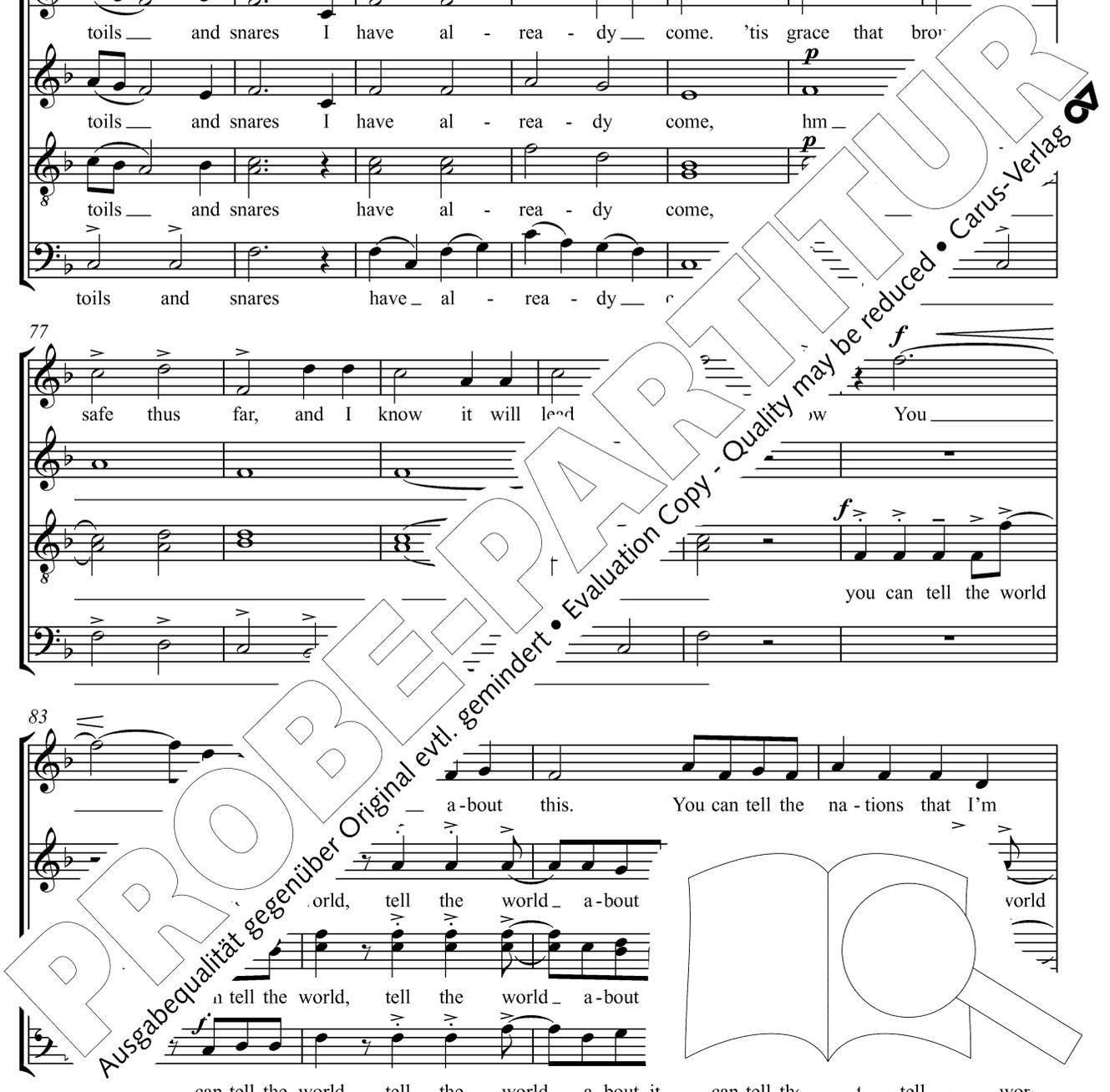


joy — to my soul, to — my — soul. — Through man - y dan - gers,
 joy, joy, to my soul. Through man - y dan - gers,
 joy, joy, to my soul. Through man - y dan - gers,
 joy, joy, to my soul. Through man - y dan - gers,

toils — and snares I have al - rea - dy — come. 'tis grace that bro'
 toils — and snares I have al - rea - dy come, hm —
 toils — and snares have al - rea - dy come,
 toils and snares have al - rea - dy c

safe thus far, and I know it will lead You
 you can tell the world

— a-bout this. You can tell the na - tions that I'm
 orld, tell the world — a-bout world
 n tell the world, tell the world — a-bout
 can tell the world, tell the world — a-bout it. ... can tell the d, tell u. work



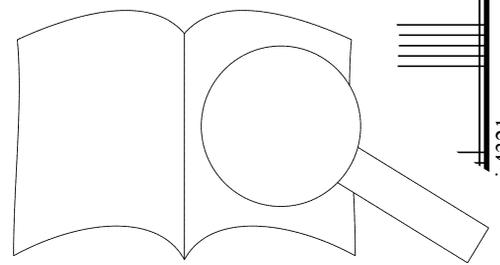
blessed. Tell them what Je - sus has done. Tell them what the
 a - bout it. You can tell the world, tell the world a - bout it. Tell them what the
 a - bout it. You can tell the world, tell the world a - bout it. Tell them what the
 a - bout it. You can tell the world, tell the world a - bout it. Tell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

allargando

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

Broadly

soul. He brought joy, great joy to my soul, soul.
 soul. soul.
 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, gewiss 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, Herr 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 Flt möchte ihn überqueren und zum himmlischen Garten gelangen.

6 My Lord, what a morning

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

7 Didn't my Lord d

Daniel, Daniel, warum hast du nicht gebetet? Warum also nicht gebetet?
Er befürchtete, er würde aus dem Bauch des Wals und aus den brennenden Feueröfen. Warum also nicht gebetet?
In seinen Westen, er bläst wie am jüngsten Tag, er hat niemals gebetet hat, wird an diesem Tag gebetet werden.
Das Schiff des Evangeliums gestellt, und das Schiff brachte mich an die Küste Kanaans, und ich wurde aufgenommen.

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 Ägypter. 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, lassen sie ziehen und Beute aus Ägypten mitnehmen
4. Lasst uns alle aus der Knechtschaft fliehen, lass mich und lasst uns alle in Christus frei sein, lass mein Volk

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 Silas

12 Good News

Gute Nachrichten! Der Herr möchte nicht, dass er nicht
1. Ich weiß, dass es gibt
2. Ich weiß, dass es gibt

13 I'm gonna

Wenn der Herr mich ruft, dann und dem Geist des Herrn
Ich werde singen
Ich werde singen
„Bete“ ...
„Singe“ ...

14 I want to see the Lord

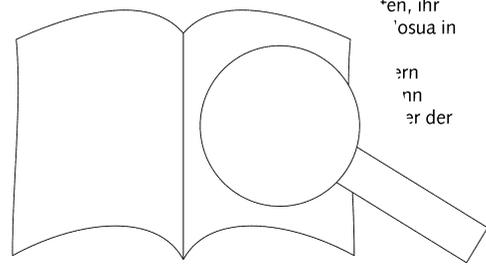
Ich möchte den Herrn sehen, um das Schiff herübersegeln zu sehen.
Ich möchte den Herrn sehen, um das Schiff vorbeisegeln zu sehen.
Ich möchte den Herrn sehen, wenn du das Schiff herübersegeln siehst.
Ich möchte den Herrn sehen, wenn du das Schiff vorbeisegeln siehst.
Du solltest besser bereit sein, um das Schiff herübersegeln zu sehen.
Du solltest besser bereit sein, um das Schiff vorbeisegeln zu sehen.
Trauernder, weine nicht, wenn du das Schiff herübersegeln siehst.
Trauernder, weine nicht, 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, die Wälle stürzten
polternd ein. Er konnte gerne die Schlacht
Mit einem Speer die Schlacht
Jerichos zu. „Die Schlacht
Lämmer und Josua befahl
stürzten die Wälle



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 frucht 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 Weihnacht morgen, 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 ihm!

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

23 Roll, Jordan, roll

Fließ, Jordan, fließ! Wenn ich strömen und den Jordan fließen!

1. Oh, Brüder, ihr hättet der reich sitzen und den Jorc
2. Oh, Prediger, ...
3. Oh, Sünder, ...
4. Oh, Trauernde
5. Oh, Suchen
6. Oh, Mütter,
7. Oh, ...

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, stiehl 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 Ruf ruft ...

4. Grabsteine brechen auf, arme Sünder stehen ruft ...

28 Swing low, sweet chariot

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

Ich habe über den Jordan geschickt eine Schar Engel, die hinter mich her zu bringen.

Wenn du vor mir dort auch ich kommen

Schwinge sanft, um mich nach Hause zu bringen.

29 Wad

Wasser durch die Welt. Gott wird das Wasser bewegen. Gott wird das Wasser bewegen. Die Erde gekleidet ist, der Anführer scheint

Die Erde gekleidet ist, sie sieht aus wie die

World

Erzählen, was Jesus getan hat, sag allen, was der

Meiner Seele Freude. Du kannst der Welt davon erzählen. Den Völkern erzählen, dass ich gesegnet bin, erzähl ihnen, was getan hat. Er brachte meiner Seele Freude.

Unfassbar große Gnade, wie süß ist der Klang, der ein armes Wesen mich errettet hat. Ich war verloren, nun aber bin ich wiedergefunden, ich war blind, aber nun bin ich sehend.

Oh ja, nun kannst du der Welt davon erzählen, was Jesus getan hat. Du kannst den Völkern erzählen, dass ich gesegnet bin, erzähl 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.

Er brachte meiner Seele Freude.

Er brachte meiner Seele Freude.

