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When the Spirit Says Sing

Spirituals for Unison/Two-part Voices

Foreword	
Anton Armstrong	2
Ain'a That Good News?	
Mark Patterson	3
I Want Jesus to Walk With Me	
Hal H. Hopson.....	10
Joshua Fought the Battle of Jericho	
Craig Curry	16
Give Me Oil in My Lamp	
Max V. Exner	22
We Are Climbing Jacob's Ladder	
Joe Cox.....	29
Witness	
Mark Patterson	35
Sing When the Spirit Says Sing	
Katy Strand.....	40
Swing Low, Sweet Chariot	
Joe Cox.....	47
Didn't My Lord Deliver Daniel	
Mark Patterson	53
Dry Bones	
Lynn Shaw Bailey and Becki Slagle Mayo.....	59

Cover design by Michael E. Krackenenberger

Ain'-a That Good News?

African American spiritual

African American spiritual
arr. Mark Patterson

With spirit-filled joy ($\text{♩} = 84$)

Piano *f*

The piano introduction is in 3/2 time, key of B-flat major. It features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter and eighth notes. The piece starts with a forte (*f*) dynamic.

4 Part II (optional) *f*

Part I *f*

I've got good news, good news, good news, my
I've got good news, good news, good news, my

This section contains the first verse of the song. It features two vocal parts, Part I and Part II (optional), both marked with a forte (*f*) dynamic. The lyrics are: "I've got good news, good news, good news, my". The piano accompaniment is in 3/2 time, key of B-flat major, and features a melody in the right hand and a bass line in the left hand.

8 *mf*

Lord, my Lord! I got a crown up in - a that king-dom, ain'-a that
Lord! I got a crown up in - a that king-dom, ain'-a that

mf

This section contains the second verse of the song. It features two vocal parts, both marked with a mezzo-forte (*mf*) dynamic. The lyrics are: "Lord, my Lord! I got a crown up in - a that king-dom, ain'-a that". The piano accompaniment is in 3/2 time, key of B-flat major, and features a melody in the right hand and a bass line in the left hand.

12

II good news? I got a crown up in - a that

I good news? I got a crown up in - a that

15

II king - dom, ain' - a that good news? I'm - a gon-na lay down this

I king - dom, ain' - a that good news? I'm - a gon-na lay down this

f

f

f

19

II world, _____ gon - na shoul - der up - a my cross, gon - na

I world, _____ gon - na shoul - der up - a my cross, gon - na

mf

mf

I Want Jesus to Walk With Me

African American spiritual
arr. Hal. H. Hopson

African American spiritual

With easy movement; not too fast (♩ = c. 69-72)

Part II: Treble clef, 4/4 time. Starts with a whole rest, then a half note G4, quarter note A4, quarter note B4, quarter note C5. A slur covers the last three notes. A vocal line 'Oo' is written below the staff.

Part I: Treble clef, 4/4 time. Starts with a whole rest, then a whole note G4.

Piano: Grand staff, 4/4 time. Treble clef: Starts with a whole rest, then a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: Starts with a whole rest, then a half note G3, quarter note A3, quarter note B3, quarter note C4. A slur covers the last three notes of the bass line.

Part II: Treble clef, 4/4 time. Starts with a whole rest, then a half note G4, quarter note A4, quarter note B4, quarter note C5. A slur covers the last three notes. A vocal line 'Oo' is written below the staff.

Part I: Treble clef, 4/4 time. Starts with a whole rest, then a whole note G4. A slur covers the last two notes. A vocal line 'Oo' is written below the staff.

Piano: Grand staff, 4/4 time. Treble clef: Starts with a whole rest, then a half note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: Starts with a whole rest, then a half note G3, quarter note A3, quarter note B3, quarter note C4. A slur covers the last three notes of the bass line.

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7 *rit.*

Oo_____ 1. I want

rit. *mp*

rit. *mp*

(Sing only on stanza 2)

10 *p a tempo*

2. O_____ Je - sus, walk with me.

mp/mf a tempo

Je - sus_____ to walk with me. I want
tri - als,_____ Lord, walk with me. In my

a tempo
mp/mf

12

O_____ Je - sus, walk with me.

Je - sus_____ to walk_ with_ me. All a -
tri - als,_____ Lord, walk_ with_ me. When my

Joshua Fought the Battle of Jericho

African American spiritual

African American spiritual
arr. Craig Curry

Swing (♩ = 140) $\text{♩} = \text{♩}^3$

Piano

mf *cresc.* *f*

5

mp

9

Unison

mp

Josh-ua fought the bat-tle of Jer-i-cho, Jer-i-cho, Jer-i-cho.

13

Josh-ua fought the bat-tle of Jer-i-cho, and the walls came a-tum-buh-lin' down.

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17 *mf*

Josh - ua fought the bat - tle of Jer - i - cho, Jer - i - cho,

20

Jer - i - cho. Josh - ua fought the bat - tle of Jer - i - cho, 1. and the
2. and the

23

(1.) walls came a - tum - buh - lin' down. You may talk a - bout the men of
(2.) walls came a - tum - buh - lin' down. Now right up to the walls of

Give Me Oil in My Lamp

Stanza 1: Traditional
Stanzas 2 & 3: Max V. Exner

Traditional American
arr. Max V. Exner

Lively (♩ = 104-108)

Piano *mf*

The piano introduction is in 4/4 time, marked 'Lively' with a tempo of 104-108 beats per minute. It features a melody in the right hand and a bass line in the left hand, both in a key with one flat (B-flat major). The melody consists of eighth and quarter notes, while the bass line uses chords and single notes.

With bright expectancy

Part 1 *mf*

Part II (optional) *mf*

I. Give me oil in my lamp, keep it burn-ing, burn-ing, burn-ing. Give me

I. Give me oil in my lamp, keep it burn-ing, burn-ing, burn-ing. Give me

The vocal parts (I and II) and piano accompaniment are shown for the first two stanzas. The music is in 4/4 time and marked 'With bright expectancy' and 'mf'. The lyrics are: 'I. Give me oil in my lamp, keep it burn-ing, burn-ing, burn-ing. Give me'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

oil in my lamp, I pray. Give me oil in my lamp, keep it

oil in my lamp, I pray. (Hal - le - lu - jah!) Give me oil in my lamp, keep it

The vocal parts (I and II) and piano accompaniment are shown for the final two stanzas. The lyrics are: 'oil in my lamp, I pray. Give me oil in my lamp, keep it' and 'oil in my lamp, I pray. (Hal - le - lu - jah!) Give me oil in my lamp, keep it'. The piano accompaniment continues with harmonic support, including some arpeggiated chords and sustained notes.

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10

burn - ing, burn - ing, burn - ing, — burn - ing till the break of day.

burn - ing, burn - ing, burn - ing, — burn - ing till the break of day.

13

Sing ho-san - na, sing ho-san - na, sing ho-san-na to the King of kings!

Sing, sing, sing, sing!

17

Sing ho-san - na, sing ho-san - na, sing ho-san-na to the King!

Sing, sing, sing, sing!

We Are Climbing Jacob's Ladder

29

African American spiritual

African American spiritual
arr. Joe Cox

Delicately (♩ = c. 80) 

Piano



4 *p* We are climb - ing

7 Ja - cob's lad - der. We are

10 climb - ing Ja - cob's lad - der.

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CGC55

13

We are climb - ing Ja - cob's

16

lad - der. Fol - low - ers of the

19

mp

cross. *mp* Ev - 'ry round goes high - er,

24

high - er. *mp* Ev - 'ry round goes high - er,

Witness

African American spiritual

African American spiritual
arr. Mark Patterson

With intensity (♩ = ca. 142)

Piano

f

The piano introduction is in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4.

5 Unison *sub. p*

Who'll be a wit - ness for my Lord?_ Who'll be a wit - ness for my Lord?_

sub. p

Measures 5-8: The vocal line is a unison melody in 4/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The melody is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

9 *mp* *mf*

Who'll be a wit - ness for my Lord?_ Who_ will be a wit - ness for my_ Lord?

mp *mf*

Measures 9-12: The vocal line continues with a melody in 4/4 time. The piano accompaniment features chords and a bass line. The melody is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

13

Now Dan - iel was_ a He - brew child,_ he

Measures 13-16: The vocal line continues with a melody in 4/4 time. The piano accompaniment features chords and a bass line. The melody is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

17

went to pray to his God a - while... The king at once... for Dan - iel did send, he

21

put him right down in the li - ons' den. God sent an - gels, the

24

sub. p li - ons to keep, so Dan - iel laid down and went to sleep. *f* Dan - iel was a wit - ness

28

for my Lord. Dan - iel was a wit - ness for my Lord. Dan - iel was a wit - ness