

Spirituals for Solo Singers

11 Spirituals Arranged for Solo Voice and Piano...
For Recitals, Concerts and Contests

COMPILED AND EDITED BY JAY ALTHOUSE

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Cover art: *Holy Mountain III*, 1945
by Horace Pippin (American 1888-1946)
Oil on canvas (25 1/2" X 30 1/4")
Photo: Lee Stalsworth
Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution
Gift of Joseph H. Hirshhorn, 1966

ABOUT THE COVER

Horace Pippin (1888-1946) was one of the great self-taught African-American artists of the 20th century. Except for a brief stint in the Army during World War I, he lived his entire life in West Chester, Pennsylvania. Despite a serious wartime injury to his right hand, Pippin began painting in the late 1920s and by 1938 his works were being exhibited in galleries in New York and Philadelphia. His *Holy Mountain III* is one of a series of *Holy Mountain* paintings which may have been inspired by the *Peaceable Kingdom* paintings of earlier American folk artists such as Edward Hicks.



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Cover design: Martha Widmann

MY LORD, WHAT A MORNING

13

Arranged by
JAY ALTHOUSE

Andante (♩ = ca. 84-88)

Piano introduction in B-flat major, 4/4 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment of quarter and eighth notes. The piece begins with a piano (*p*) dynamic and ends with a crescendo.

5 *mp*

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

Vocal melody continues with a mezzo-piano (*mp*) dynamic. The piano accompaniment consists of chords and moving lines in both hands, maintaining the Andante tempo.

9

my Lord, what a morn - ing when the stars be - gin to fall. You'll

Vocal melody continues. The piano accompaniment features more complex chordal textures and moving lines, supporting the vocal line.

13 *mf*

hear the trum - pet — sound to wake the na - tions un - der - ground.

Vocal melody concludes with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a mezzo-piano (*mp*) section and then returns to mezzo-forte (*mf*), ending with a crescendo.

CLIMBIN' UP THE MOUNTAIN

29

Arranged by
PATSY FORD SIMMS (ASCAP)

With energy (♩ = ca. 126)

Piano introduction in G major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic. A dashed line labeled "8va bassa" indicates the octave for the left hand.

Vocal and piano accompaniment for measures 4-5. The vocal line begins at measure 4 with a rest, then enters with the lyrics "I'm climb-in' up the moun-tain, chil - dren, got - ta". The piano accompaniment continues with a steady eighth-note pattern. A box containing the number "5" is placed above the vocal line at the start of measure 5. The piano part includes a forte (*f*) dynamic marking.

Vocal and piano accompaniment for measures 7-8. The vocal line continues with the lyrics "reach my heav - en - ly home. _ I'm climb - in' up and work - in' hard -". The piano accompaniment maintains the eighth-note accompaniment. A dashed line labeled "8va bassa" is shown at the bottom right.

Vocal and piano accompaniment for measures 10-11. The vocal line continues with the lyrics "- er. Lord, don't ev - er leave me a - lone. _ Can't you". The piano accompaniment continues with the eighth-note pattern. A box containing the number "11" is placed above the vocal line at the start of measure 11.