

# 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

Arranged by  
JAY ALTHOUSE

Andante (♩ = ca. 84-88)

Piano introduction in 4/4 time, key of B-flat major. The right hand features a melodic line with a half note G4, quarter notes A4-B4, and a half note C5. The left hand provides a harmonic accompaniment with a half note B-flat3, quarter notes C4-D4, and a half note E4. Dynamics include piano (*p*) and a crescendo.

5 *mp*

Vocal line: My Lord, what a morn - ing. My Lord, what a morn - ing. O,  
Piano accompaniment: *mp*

9

Vocal line: my Lord, what a morn - ing when the stars be - gin to fall. You'll  
Piano accompaniment:

13 *mf*

Vocal line: hear the trum - pet sound to wake the na - tions un - der - ground.  
Piano accompaniment: *mp* *mf*

# CLIMBIN' UP THE MOUNTAIN

Arranged by  
PATSY FORD SIMMS (ASCAP)

With energy (♩ = ca. 126)

The piano introduction consists of two staves in 4/4 time, key of D major. The right hand plays chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic.

8va bassa

4 *f* **5**

I'm climb-in' up the moun-tain, chil - dren, got - ta

The first system of the vocal line starts at measure 4. The melody begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

7

reach my heav - en - ly home. I'm climb-in' up and work-in' hard -

The second system of the vocal line starts at measure 7. The melody continues with eighth notes: F#4, E4, D4, C4, B3, A3, G3, F#3. The piano accompaniment provides harmonic support with chords and arpeggios.

8va bassa

10 **11**

- er. Lord, don't ev - er leave me a - lone. Can't you

The third system of the vocal line starts at measure 10. The melody continues with eighth notes: E4, D4, C4, B3, A3, G3, F#3, E4. The piano accompaniment continues with the same rhythmic pattern.