

Table of Contents

	Page	CD Track
<i>Give Me Jesus</i>	4	3
Arranged by Larry Shackley		
<i>Were You There?</i>	9	7
Arranged by Larry Shackley		
<i>Here's One</i>	14	5
Arranged by Tom Fettke		
<i>Carry Me Home</i>	18	1
(Incorporating <i>Deep River</i> and <i>Swing Low, Sweet Chariot</i>)		
Arranged by Jean Anne Shafferman		
<i>Every Time I Feel the Spirit</i>	22	2
Arranged by Mark Hayes		
<i>Go, Tell It on the Mountain</i>	28	4
Arranged by Robert Sterling		
<i>Joshua Fit the Battle of Jericho</i>	34	6
Arranged by Mark Hayes		
Reproducible Program Notes	41	
About the Editor	43	
About the Arrangers	43	

Foreword

The *Spiritual* has witnessed an extraordinary historical journey. It is the testament of a strong, faith-filled people who, amidst the wretched inhumanity of slavery, emerged with songs of endurance, survival, hope, and even joy. It is also commonly considered the first *truly* American folk music.

As with any song, there are two basic elements that can be examined, lyric and melody. Typically, one would expect that both lyric and melody, in any given case, would be similar in mood. For example, if the lyrics spoke of hope or joy, the melody would reinforce the sentiment. Though there are many examples of spirituals that do just that, exceptions emerge in great number, especially with the slower, “anthem” spiritual.

In *Slave Songs of the United States*, the first major academic work on the subject of spirituals, we read the following written in 1867, just a couple of years after the close of the American Civil War (1861–1865) and the ratification of the Thirteenth Amendment (1865) which abolished slavery in the U.S.

The wild, sad strains tell, as the sufferers themselves could, of crushed hopes, keen sorrow, and a dull daily misery, which covered them as hopelessly as the fog from the rice swamps. On the other hand, the words breathe a trusting faith in the rest of the future—in ‘Canaan’s air and happy land,’ to which their eyes seem constantly turned. (Slave Songs of the United States, 1867, Allen, Ware & Garrison, pg. xix)

Though there are composers still writing in the “spiritual style” today, one should not confuse these new compositions with the original spirituals (*a.k.a. Traditional or Negro Spirituals*) composed prior to the abolition of slavery (1865) and compositions or arrangements based on the originals. The titles contained in this book belong to the latter distinction, being arrangements of original spirituals. I hope that as you experience these spirituals in worship or recital, you will give ear and heart to the original singers of these songs, be inspired by their hope, and enlivened by their joy amidst tremendous hardship. And more so, may you see the enduring relevance of this distinctly human song.

Andy Albritton, Editor

Acknowledgements

Mr. Albritton wishes to thank the following for their input and invaluable assistance: Jean Anne Shafferman, Tom Goeman, Kent Heckman at Red Rock Recording (Saylorsburg, PA), Bruce Goldes, Matt Koprowski, and Reynold Furrell.

*To my friends in the music ministry at Willow Creek Community Church,
South Barrington, Illinois*

Give Me Jesus

Traditional Spiritual
Arranged by Larry Shackley (ASCAP)

Gently, with some freedom (♩ = ca. 88)

KEYBOARD

5 VOICE

In the

9

morn - ing when I rise, in the morn - ing when I rise, in the

Also available for S.A.T.B. voices, No. 20992,
and S.A.B. voices, No. 20993.

Copyright © 2002, 2007 by Alfred Publishing Co., Inc.
All Rights Reserved. Printed in USA.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

13 *mf*

morn - ing when I rise, give me Je -

mf

17 *mp* 19

sus. And when I am a - lone, and

mp

21

when I am a - lone, and when I am a - lone, give me

25 *f* 27

Je - sus. Give me Je - sus! Give me

f