



Hallelujah

5 Spirituals for S.A.T.B. Voices

Arranged by Robert De Cormier

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SATB, a cappella (27416)
Book/Listening CD (27418)

1. HALLELUJAH

TRADITIONAL SPIRITUAL

Arranged by
ROBERT DeCORMIER

SOPRANO

ALTO

TENOR

BASS

PIANO (for rehearsal only)

Joyfully (♩ = ca. 104) (♪♪ = ♩ ♩)

Joyfully (♩ = ca. 104) (♪♪ = ♩ ♩)

le - lu - jah, Lord, well I been down in - to the sea.

le - lu - jah, Lord, well I been down in - to the sea.

le - lu - jah, Lord, well I been down in - to the sea.

le - lu - jah, Lord, well I been down in - to the sea.

le - lu - jah, Lord, well I been down in - to the sea.

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9

An' a hal - le - lu - jah,
An' a hal - le - lu - jah,
Hal - le - lu - jah.
Hal - le - lu - jah.

Glo - ry
Glo - ry

13

hal - le - lu - jah, Lord, well I been down in - to the sea.
hal - le - lu - jah, Lord, well I been down in - to the sea.
hal - le - lu - jah, Lord, well I been down in - to the sea.
hal - le - lu - jah, Lord, well I been down in - to the sea.

17

Hal - le - lu - jah, an' a hal - le - lu - jah, hal - le -
 Hal - le - lu - jah, an' a hal - le - lu - jah, hal - le -
 Hal - le - lu - jah, an' a hal - le - lu - jah, hal - le -
 Hal - le - lu - jah, an' a hal - le - lu - jah, hal - le -

TENOR SOLO *mf*

25

I been to the sea an' I
 lu - jah, Lord, well I been down in - to the sea.
 lu - jah, Lord, well I been down in - to the sea.
 lu - jah, Lord, well I been down in - to the sea.
 lu - jah, Lord, well I been down in - to the sea.

26

done been tried.

Been _____ to the sea an' I

Been down in - to the sea.

30

33 (end solo)

been bap - tized.

Sing- in'

Been down in - to the sea. Hal - le - lu - jah, an' a

Been down in - to the sea. Hal - le - lu - jah, an' a

Been down in - to the sea. Hal - le - lu - jah, an' a

Been down in - to the sea. Hal - le - lu - jah, an' a

35

hal - le - lu - jah, hal - le - lu - jah, Lord, well I been down in -
hal - le - lu - jah, hal - le - lu - jah, Lord, well I been down in -
hal - le - lu - jah, hal - le - lu - jah, Lord, well I been down in -
hal - le - lu - jah, hal - le - lu - jah, Lord, well I been down in -

40 BARITONE SOLO

mf

Been down in - to the sea.

45

An' a hal - le - lu - jah, hal - le -

Hal - le - lu - jah,

Hal - le - lu - jah, hal - le - lu - jah, hal - le -

Hal - le - lu - jah, hal - le - lu - jah, hal - le -

50

53

lu - jah, Lord, well I been down in - to the sea.

lu - jah, Lord, well I been down in - to the sea.

lu - jah, well I been down in - to the sea. Hal - le -

lu - jah, well I been down in - to the sea. Hal - le -

lu - jah, well I been down in - to the sea. Hal - le -

54

An'a hal - le - lu - jah, hal - le - lu - jah, Lord, well I
 An'a hal - le - lu - jah, hal - le - lu - jah, Lord, well I
 lu - jah.
 Glo - ry hal - le - lu - jah, Lord, well I
 lu - jah.

59

TENOR SOLO [61] *mf*

Mos- es stood on the Red Sea shore,
 been down in - to the sea.
 been down in - to the sea.

64

smo-tin' the wa-ter with a two - by - four.
to the sea.
to the sea.
to the sea.

to the sea.

68

69

to the sea. Hal - le - lu - jah, an' a hal - le - lu - jah, hal -
to the sea. Hal - le - lu - jah, an' a hal - le - lu - jah, hal -
to the sea. Hal - le - lu - jah, an' a hal - le - lu - jah, hal -
to the sea. Hal - le - lu - jah, an' a hal - le - lu - jah, hal -

73

le - lu - jah, Lord, well I been down in - to the sea.

le - lu - jah, Lord, well I been down in - to the sea.

le - lu - jah, Lord, well I been down in - to the sea.

le - lu - jah, Lord, well I been down in - to the sea.

77 TENOR SOLO
mf

This is the year of the jubilee, my

Been down in - to the sea.

mf

81

85 (end solo)

Lord's gon-na set me free. Sing-in'

mf > Been down in - to the sea. Hal - le -

mf > Been down in - to the sea. Hal - le -

mf > Been down in - to the sea. Hal - le -

mf > Been down in - to the sea. Hal - le -

86

lu - jah, an' a hal - le lu - jah, hal - le - lu - jah, Lord, well I

lu - jah, an' a hal - le - lu - jah, hal - le - lu - jah, Lord, well I

lu - jah, an' a hal - le - lu - jah, hal - le - lu - jah, Lord, well I

lu - jah, an' a hal - le - lu - jah, hal - le - lu - jah, Lord, well I

91 93

been down in - to the sea. An' a hal - le -
been down in - to the sea. An' a hal - le -
been down in - to the sea. Hal - le - lu - jah.
been down in - to the sea. Hal - le - lu - jah.

96

lu - jah, hal - le lu - jah, Lord, well I been down in -
lu - jah, hal - le lu - jah, Lord, well I been down in -
Glo - ry hal - le lu - jah, Lord, well I been down in -

100

101

to the sea. Hal - le - lu - jah, an' a hal - le - lu - jah, hal -

to the sea. Hal - le - lu - jah, an' a hal - le - lu - jah, hal -

to the sea. Hal - le - lu - jah, an' a hal - le - lu - jah, hal -

to the sea. Hal - le - lu - jah, an' a hal - le - lu - jah, hal -

to the sea. Hal - le - lu - jah, an' a hal - le - lu - jah, hal -

to the sea. Hal - le - lu - jah, an' a hal - le - lu - jah, hal -

105

TENOR SOLO *m.* 107 (end solo)

Well I been down in - to the sea.

le - lu - jah, Lord. *f*

le - lu - jah, Lord. *fp*

le - lu - jah, Lord. *p*

le - lu - jah, Lord. *pp*

le - lu - jah, Lord. *f*

le - lu - jah, Lord. *p*

le - lu - jah, Lord. *pp*

le - lu - jah, Lord. *p*

le - lu - jah, Lord. *pp*

le - lu - jah, Lord. *p*

le - lu - jah, Lord. *pp*

110

mp

113 *mf*

mp

mf

mp

mf

mp

mf

mf

My Lord 'll

114

f

cresc.

ff

f

cresc.

ff

f

cresc.

ff

f

cresc.

ff

2. WALK TOGETHER, CHILDREN

15

TRADITIONAL SPIRITUAL

Arranged by
ROBERT DeCORMIER

With spirit ($\text{♩} = \text{ca. } 138$) ($\text{♩} = \overline{\text{♪ ♪}}$)
mp (2nd time only)

SOPRANO

ALTO

TENOR

BASS

PIANO
(for rehearsal only)

4

— you get wea-ry, don't — you get wea-ry, there's a
— you get wea-ry, don't — you get wea-ry, there's a
walk to-gether, chil-dren, don't — you get wea-ry, there's a
walk to-gether, chil-dren, don't — you get wea-ry, there's a

*With spirit ($\text{♩} = \text{ca. } 138$) ($\text{♩} = \overline{\text{♪ ♪}}$)
(RH 2nd time only)*

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NOTE: Tambourine may be played on beats one and three throughout, ad lib.

* close immediately to "n"

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27416

7 SOLOISTS 1. 2. BARITONE SOLO *mf*

Well,
great meet-in' in the Promised Land.
great meet-in' in the Promised Land.
great camp meet-in' in the Promised Land. I said Promised Land.
great camp meet-in' in the Promised Land. I said Promised Land.

10 1. 2. *mf*

walk to-gether, chil-dren, walk to-gether, chil-dren,
Don't you get wea-ry, don't
Don't you get wea-ry, don't
Don't you get wea-ry, don't
Don't you get wea-ry, don't

mf

27416

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13

walk to - geth- er, chil- dren, don't____ you get wea - ry, there's a

— you get wea - ry,

don't____ you get wea - ry, there's a

— you get wea - ry,

don't____ you get wea - ry, there's a

— you get wea - ry,

don't____ you get wea - ry, there's a

— you get wea - ry,

don't____ you get wea - ry, there's a

16

SOPRANO SOLO [18]

mf

great camp meet - in' in the Prom-ised Land. I'm gon - na walk and

mp

great meet - in' in the Prom-ised Land. *Oo* *mp*

great meet - in in the Prom-ised Land. *Oo* *mp*

great meet - in' in the Prom-ised Land. *Oo* *mp*

great meet - in' in the Prom-ised Land. *Oo* *mp*

mp

nev - er tire, _____ walk and nev - er tire, ___ I'm gon-na walk and

oo

oo

oo

nev - er tire ___ 'cause there's a great camp meet- in' in the Prom-ised Land.

mf a great meet- in' in the Prom-ised Land. Oh,

mf a great meet- in' in the Prom-ised Land. Oh,

mf a great meet- in' in the Prom-ised Land. Oh,

mf a great meet- in' in the Prom-ised Land. Oh,

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26

BAR. SOLO

mp

SOP. SOLO

mp

Don't__ you get wea - ry._____

Don't_

walk to - geth - er, chil - dren,_____

walk to - geth - er, chil - dren,

walk to - geth - er, chil - dren,_____

walk to - geth - er, chil - dren,

walk to - geth - er, chil - dren,_____

walk to - geth - er, chil - dren,

walk to - geth - er, chil - dren,_____

walk to - geth - er, chil - dren,

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29

— you get wea - ry.

—

walk to - geth - er, chil - dren, don't__ you get wea - ry, there's a

mf

walk to - geth - er, chil - dren, don't__ you get wea - ry, there's a

mf

walk to - geth - er, chil - dren, don't__ you get wea - ry, there's a

mf

walk to - geth - er, chil - dren, don't__ you get wea - ry, there's a

mf

BAR. SOLO [34]

mf

I said walk to-ge-th-er, chil-dren.

great camp meet- in' in the Prom-ised Land.— Don't—

great meet- in' in the Prom-ised Land.— Don't—

great camp meet- in' in the Prom-ised Land.— Don't—

great camp meet- in' in the Prom-ised Land.— Don't—

SOP. SOLO
mf

Walk to-ge-th-er, chil-dren.

— you get wea- ry, don't— you get wea- ry,

— you get wea- ry, don't— you get wea- ry,

— you get wea- ry, don't— you get wea- ry,

— you get wea- ry, don't— you get wea- ry,

The musical score consists of two staves. The top staff is for the Soprano Solo (SOP. SOLO) and the bottom staff is for the Basso Continuo (B.C.). The vocal part begins with a melodic line, followed by a piano accompaniment. The lyrics are integrated into the music, appearing below the notes. A large red watermark reading "Review Requires Purchase Only Legal Use" is diagonally across the page.

38

walk to - geth - er, chil - dren, don't____ you get wea - ry, there's a
 walk to - geth - er, chil - dren, don't____ you get wea - ry, there's a
 walk to - geth - er, chil - dren, don't____ you get wea - ry, there's a
 walk to - geth - er, chil - dren, don't____ you get wea - ry, there's a

40

SOP. SOLO 42
 Yes, sing to - geth - er, chil - dren.
 great meet- in' in the Prom-ised Land.
 great meet- in' in the Prom-ised Land.
 great meet- in' in the Prom-ised Land. Whoo
 great meet- in' in the Prom-ised Land. Whoo
 great meet- in' in the Prom-ised Land. Whoo

Shout to - geth - er, chil - dren,

fp

fp

Whoo

Whoo

whoo.

whoo.

whoo

whoo

whoo

whoo

whoo

whoo

walk to - geth - er, chil - dren.

mf

Don't you get wea - ry, there's a great camp meet - in' in the

mf

Don't you get wea - ry, there's a great camp meet - in' in the

mf

Don't you get wea - ry, there's a great camp meet - in' in the

mf

whoo.

Don't you get wea - ry, there's a great meet - in' in the

whoo.

Don't you get wea - ry, there's a great

49

50

Don't__

Prom - ised Land. I'm gon - na walk and

Prom - ised Land. I'm gon - na walk and

Prom - ised Land. Walk to - geth - er, chil - dren,*

Prom - ised Land. Walk to - geth - er, chil - dren,*

51

— you get wea - ry, don't__

new - er tire, walk and

new - er tire, walk and

walk to - geth - er, chil - dren,*

walk to - geth - er, chil - dren,*

* close immediately to "n"

— you get wea - ry, don't__
nev - er tire, I'm gon - na walk and
nev - er tire, I'm gon - na walk and
Walk to - geth - er, chil - dren,*
Walk to - geth - er, chil - dren.*

— you get wea - ry, there's a great meet- in' in the Prom-ised Land.
nev - er tire, there's a great meet- in' in the Prom-ised Land. Oh,
nev - er tire, there's a great meet- in' in the Prom-ised Land. Oh,
great meet- in' in the Prom-ised Land. Oh,
great meet- in' in the Prom-ised Land. Oh,

58

Don't you get weary.
walk to-gether, chil-dren,
walk to-gether, chil-dren,

61

— you get weary.
walk to-gether, chil-dren, don't you get weary, there's a
walk to-gether, chil-dren, don't you get weary, there's a
walk to-gether, chil-dren, don't you get weary, there's a
walk to-gether, chil-dren, don't you get weary, there's a

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BAR. SOLO [66]

mf

I said walk to- geth- er, chil- dren.

great camp meet- in' in the Prom-ised Land._

Don't_

great meet- in' in the Prom-ised Land._

Don't_

great camp meet- in' in the Prom-ised Land._

Don't_

great

great camp meet- in' in the Prom-ised Land._

Don't_

A musical score for a solo soprano and basso continuo. The soprano part consists of a single melodic line on a treble clef staff. The basso continuo part is shown below, consisting of a bass clef staff with various harmonic indications (chords) and a separate staff for the harpsichord or organ. The music is in common time, with a key signature of one flat.

A musical score for a soprano solo part, indicated by the text "SOP. SOLO" above the staff. The soprano sings the line "Walk to- geth- er, chil- dren." The music continues from the previous page, maintaining the same instrumentation and key signature.

A musical score for soprano and basso continuo. The soprano sings the line "you get wea- ry," which is repeated three times. The basso continuo provides harmonic support throughout the section. The music is in common time, with a key signature of one flat.

A musical score for soprano and basso continuo. The soprano sings the line "don't you get wea- ry," which is also repeated three times. The basso continuo continues to provide harmonic support. The music is in common time, with a key signature of one flat.

70

walk to - geth - er, chil - dren, don't ____ you get wea - ry, there's a great

walk to - geth - er, chil - dren, don't ____ you get wea - ry, there's a great

walk to - geth - er, chil - dren, don't ____ you get wea - ry, there's a great

walk to - geth - er, chil - dren, don't ____ you get wea - ry, there's a great

walk to - geth - er, chil - dren, don't ____ you get wea - ry, there's a great

73

meet - in' in the Prom - ised Land.

meet - in' in the Prom - ised Land.

meet - in' in the Prom - ised Land.

meet - in' in the Prom - ised Land.

3. STARS SHININ' BY N' BY

TRADITIONAL SPIRITUAL

Arranged by
ROBERT DeCORMIER

Simply ($\text{♩} = \text{ca. } 76$)

SOPRANO SOLO

SOPRANO SOLO

ALTO SOLO

SOPRANO

ALTO

TENOR

BASS

PIANO
(for rehearsal only)

By n' by,
by n' by,
by n' by,
by n'

By n' by,
by n' by,
by n' by,
by n'

Simply ($\text{♩} = \text{ca. } 76$)

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A musical score for a vocal piece with piano accompaniment. The vocal part is written in soprano clef, mostly in G major (indicated by a key signature of one sharp) and includes lyrics such as "Stars shin-in', shin-in' num-ber one, num-ber two, num-ber three, good by n' by, by n' by, by n' by, Oo one(n) two three, Oo one(n) two three, Oo one(n) two three, and a final section with a bass clef. The piano part is in bass clef and provides harmonic support. The score is divided into six systems by vertical bar lines. The first system starts with a dynamic of *p*. The vocal line consists of eighth and sixteenth notes. The piano part features eighth-note chords. The second system continues with eighth-note chords. The third system begins with a dynamic of *pp*, followed by sustained notes and eighth-note chords. The fourth system also begins with *pp* and sustained notes. The fifth system begins with *pp* and sustained notes. The sixth system concludes with eighth-note chords.

Stars shin-in', shin-in' num-ber one, num-ber two, num-ber three, good
by n' by, by n' by, by n' by.
by, by n' by, by n' by.
pp
Oo one(n) two three,
pp
Oo one(n) two three,
pp
Oo one(n) two three,
pp

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7

Lord, by n' by, by n' by, good Lord,

rit.

Lord.

Mm

Lord, by n' by, by n' by, Lord.

rit.

Lord.

Mm

Lord, by n' by, by n' by, Lord.

rit.

Lord.

Mm

pp

rit.

Lord.

Mm

rit.

Lord.

Mm

10

a tempo

by.

a tempo

By n' by, by n' by, by n' by,

a tempo

By n' by, by n' by, by n' by, by n'

a tempo

by.

a tempo

By n' by, by n' by, -

a tempo

8

a tempo

By n' by, -

a tempo

By n' by, -

a tempo

By n' by, by n' by, by n' by, by n'

a tempo

By n' by, by n' by, by n' by, by n'

a tempo

27416

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14

The musical score consists of five staves of music. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat, and the time signature is common time. The lyrics are integrated into the music, appearing below the notes. The lyrics are:

Stars shin- in', shin- in' num- ber three, num- ber four, num- ber five, num- ber
by n' by, by n' by, by n' by,
by, by n' by, by n' by, by n' by,
Oo. three four five
Oo. three four five
Oo. three four five _____
The bottom staff shows a piano accompaniment with various chords and rhythmic patterns.

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17

rit.

six, good Lord, by n' by, by n' by, good Lord, _____ by n'

rit.

by,

rit.

six, Lord, by n' by, by n' by, Lord, _____ Mm

rit.

six, Lord, by n' by, by n' by, Lord, _____ Mm

rit.

six, Lord, by n' by, by n' by, Lord, _____ Mm

rit.

Lord, by n' by, by n' by, Lord, _____ Mm

rit.

Lord, by n' by, by n' by, Lord, _____ Mm

20

a tempo

by. _____

a tempo

By n' by, by n' by, by n' by,

a tempo

By n' by, by n' by, by n' by, by n'

a tempo

a tempo

a tempo

a tempo

a tempo

a tempo

27416

[24]

Stars shin- in', shin- in' num-ber five, num-ber six, num-ber sev'n, num-ber
by n' by, by n' by, by n' by,
by, by n' by, by n' by, by
Oo. five six sev - en
Oo. five six sev - en
Oo. five six sev - en

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27

A musical score for a vocal piece. The score consists of eight staves of music, each with a treble clef and a key signature of one flat. The time signature varies between common time (4/4), two-thirds time (2/4), and three-quarters time (3/4). The lyrics are written below the staves. A large red watermark reading "Preview Only Legal Use Requires Purchase" is diagonally across the page.

eight, num-ber nine, good Lord, by n' by, by n' by, good Lord, _____ by n'

by n' by.

by.

eight nine, Lord, by n' by, by n' by, Lord. _____

eight nine, Lord, by n' by, by n' by, Lord. _____

eight nine, Lord, by n' by, by n' by, Lord. _____ Mm _____

Lord, by n' by, by n' by, Lord. _____ Mm _____

The score includes a treble clef staff, a bass clef staff, and a piano/vocal staff at the bottom. The lyrics are: "eight, number nine, good Lord, by n' by, by n' by, good Lord, _____ by n' by n' by. by. eight nine, Lord, by n' by, by n' by, Lord. _____ Lord, by n' by, by n' by, Lord. _____ Mm _____ Lord, by n' by, by n' by, Lord. _____ Mm _____".

31

a tempo

poco rit.

by,

by n'

by.

a tempo

poco rit.

a tempo

By n

One two three four five six sev'n eight nine. (n)

a tempo

poco rit.

a tempo

One two three four five six sev'n eight nine. (n)

a tempo

poco rit.

a tempo

Oo

a tempo

poco rit.

a tempo

Oo

a tempo

poco rit.

a tempo

34

A musical score for voice and piano. The vocal part is in soprano clef, 4/4 time, and B-flat major. The piano part is in bass clef, also 4/4 time, and B-flat major. The vocal line consists of sustained notes followed by eighth-note patterns. The piano line features eighth-note chords. The lyrics "By n' by," are repeated three times. A large red watermark reading "Preview Only Legal Use Requires Purchase" is diagonally across the page.

By n' by,
by n' by,
by n' by.
by, by n' by, by n' by, by n' by.

4. RIDE ON, KING JESUS

TRADITIONAL SPIRITUAL

Arranged by
ROBERT DeCORMIER

Slowly, freely

SOPRANO

ALTO

TENOR

BASS

PIANO (for rehearsal only)

solo (ad lib.)

Ride on, King Je - sus, no man can a - hin-der me.

Slowly, freely

Ride on, King Je - sus, ride on, no man can a - hin-der me.

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Moderately ($\text{♩} = \text{ca. } 100$)

9

11 *f*

King of Kings, Lord of

King of Kings, Lord of

(end solo) *tutti f*

For He is King, He is the Lord,

Well, well, oh yes, uh

Moderately ($\text{♩} = \text{ca. } 100$)

14

Lords, Je - sus Christ, the first and last, no man works like

Lords, Je - sus Christ, the first and last, no man works like

Je - sus Christ, the first and last, no man works like

huh, Je - sus Christ, the first and last, no man works like

18

Him. For He is King, _____ He is the Lord, _____ oh,
Him. King of Kings, Lord of Lords,
Him. King of Kings, Lord of Lords,
Him. King of Kings, Lord of Lords,

23

Je - sus Christ, the first and last, no man works like Him. Ride
Je - sus Christ, the first and last, no man works like Him. Ride
Je - sus Christ, the first and last, no man works like Him. Oh, won't you ride on, _____
Je - sus Christ, the first and last, no man works like Him. Ride

28

on, King Je - sus, ride on, no man can a -
on, King Je - sus, ride on, no man can a -
King Je - sus, ride on, no man can a -
on, King Je - sus, ride on, no man can a -

33

TENOR SOLO *mf* [35]

King Je - sus rides a milk white horse.

hin - der me. *mp*

hin - der me. No man works like *mp*

hin - der me. No man works like *mp*

hin - der me. No man works like *mp*

hin - der me. No man works like

mp

38

Oh, Lord, the riv - er of Jor - dan He did cross.

Him. No man works like

Him. No man works like

Him. No man works like

42 *f*

43

(end solo)

For He is King. He is the Lord, oh,

Him. King of Kings, Lord of Lords,

f

f

f

f

f

f

47

SOPRANO SOLO *mf*

King

Je - sus Christ, the first and last, no man works like Him.

Je - sus Christ, the first and last, no man works like Him.

Je - sus Christ, the first and last, no man works like Him.

Je - sus Christ, the first and last, no man works like Him.

51

Oh Lord, He

No man works like Him.

55

(end solo)

calls the saints from ev - 'ry - where.

No man works like Him. Oh, won't you

f

f

f

Preview Only

59

ride on, King Je - sus, no man

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— can a - hin - der me. Ride on, King

— can a - hin - der me. Ride on, King

— can a - hin - der me. Ride on, King

— can a - hin - der me. Ride on, King

Je - sus, ride on, no man can a - hin - der

Je - sus, ride on, no man can a - hin - der

Je - sus, ride on, no man can a - hin - der

Je - sus, ride on, no man can a - hin - der

74

75

me. King of Kings, Lord of Lord,
me. King of Kings, Lord of Lord,
me. For He is King, He is the Lord, oh,
me. Oh yes, un hum

79

Je - sus Christ, the first and last, no man works like Him. For He is
Je - sus Christ, the first and last, no man works like Him.
Je - sus Christ, the first and last, no man works like Him.

83

mp cresc.

mp cresc.

mp cresc.

mp cresc.

88

TENOR SOLO *f*

For He is King, He is the
first and last, no man works like Him. King of Kings,
first and last, no man works like Him. King of Kings,
first and last, no man works like Him. King of Kings,
first and last, no man works like Him. King of Kings,

f

1

93 (end solo) *rall.*

97 **a tempo**

Lord, _____

Lord of Lords, oh, Je - sus Christ, the first and last, no man
rall., **a tempo**

Lord of Lords, oh, Je - sus Christ, the first and last, no man
rall., **a tempo**

Lord of Lords, oh, Je - sus Christ, the first and last, no man
rall., **a tempo**

Lord of Lords, oh, Je - sus Christ, the first and last, no man
rall., **a tempo**

works like Him.

98 works like Him.

works like Him.

works. Ride on, King Je - sus, _____

works. Ride on, King Je - sus, _____

works. Ride on, King Je - sus, _____

Quickly ($\text{d}.$ = ca. 66)

103 *rall.*

No man can a - hin - der me.

rall.

No man can a - hin - der me.

rall.

No man can a - hin - der Ride on, ride on,

rall.

No man can a - hin - der Ride on, ride on,



108

Je - sus.

ff

Je - sus.

ff

ride on, ride on Je - sus.

ff

ride on, ride on Je - sus.



5. LET ME FLY

TRADITIONAL SPIRITUAL

Arranged by
ROBERT DeCORMIER

Rhythmically ($\text{♩} = \text{ca. 80}$) ($\text{♪} = \overline{\text{♪♪}}$)

SOPRANO *mf*

ALTO *mf*

TENOR *mf*

BASS *mf*

PIANO
(for rehearsal
only) *mf*

'Way down yon-der in the mid-dle of the fiel', an - gel a-work-in' at the

'Way down yon-der in the mid-dle of the fiel', an - gel a-work-in' at the

char - i - ot wheel.

char - i - ot wheel.

Not so par - tic - 'lar 'bout work- in' at the wheel, I

Not so par - tic - 'lar 'bout work- in' at the wheel, I

NOTE: Tambourine may be played on beats two and four throughout, ad lib.

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9

Musical score for page 52, measures 7-9. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 7 starts with a rest followed by a dotted half note. Measure 8 starts with a quarter note. Measure 9 starts with a quarter note. The lyrics are: "Oh let me fly, _____ oh", "Oh let me fly, _____ oh", and "jus' wan' to see how the char-i - ot feel. _____ Oh let me fly," respectively.

11

Musical score for page 52, measures 11-13. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 11 starts with a quarter note. Measure 12 starts with a quarter note. Measure 13 starts with a quarter note. The lyrics are: "let me fly, oh let me fly to Mount Zi - on", "let me fly, oh let me fly to Mount Zi - on", and "oh let me fly, oh let me fly to Mount Zi - on", respectively.

15

17

Lord, Lord,— Lord, Lord.— Let me fly,————

Lord, Lord,— Lord, Lord.— Let me fly,————

Lord, Lord.— — Oh let me fly,————

Lord, Lord.— — Oh let me fly,———— oh

19

let me fly,— oh let me fly— to Mount Zi - on,

let me fly,— oh let me fly— to Mount Zi - on,

let me fly,— oh let me fly— to Mount Zi - on,

let me fly,———— oh let me fly— to Mount Zi - on,

let me fly,———— oh let me fly— to Mount Zi - on,

let me fly,———— oh let me fly— to Mount Zi - on,

let me fly,———— oh let me fly— to Mount Zi - on,

let me fly,———— oh let me fly— to Mount Zi - on,

let me fly,———— oh let me fly— to Mount Zi - on,

23 SOLO (any voice)

25 *mf*

Meet that hyp-o-crite on the street.
mp

Lord, Lord,
Lord, Lord.

Lord, Lord,
Lord, Lord.

Lord, Lord,
Lord, Lord.

Lord, Lord,
Lord, Lord.

27 (end solo)

mf

Next thing he do is tell a lie.
mp

First thing he do is show his teeth... *Hm* Well, the
mf *mp* *f*

First thing he do is show his teeth... *Hm* Well, the
mf *mp* *f*

Show his teeth... *Hm* Well, the
mf *mp* *f*

Show his teeth... *Hm* Well, the
mf *mp* *f*

31

33

best thing to do is... Oh let me fly,... oh
best thing to do is... Oh let me fly,... oh
best thing to do is... Let me fly,
best thing to do is pass him by. Let me fly,

35

let me fly, oh let me fly to Mount Zi - on,
let me fly, oh let me fly to Mount Zi - on,
let me fly, oh let me fly to Mount Zi - on,
let me fly, oh let me fly to Mount Zi - on,

39

41 *mf*

Lord, Lord, Lord, Lord, I got a moth-er in the Prom-ised Land.

Lord, Lord, Lord, Lord, I got a moth-er in the Prom-ised Land

Lord, Lord, Lord, Lord, I got a moth-er, yes, Lord.

Lord, Lord, Lord, Lord, I got a moth-er, yes, Lord. Well, I

43

mf

I'm gon-na shake her hand. Not so par-tic-lar 'bout

I'm gon-na shake her hand. Not so par-tic-lar 'bout

Ain't gon-na stop 'til I shake her hand. Not so par-tic-lar,

ain't gon-na stop 'til I shake her hand. Not so par-tic-lar,

46

shak-in' her hand, but I just wan' to get to the Prom-ised Land.

shak-in' her hand, but I just wan' to get to the Prom-ised Land.

no, Lord, just wan' to get to the Prom-ised Land. Oh

no, Lord, just wan' to get to the Prom-ised Land. Oh

49

preview only

Oh let me fly, oh let me fly, oh

Oh let me fly, oh let me fly, oh

let me fly, oh let me fly, oh

let me fly, oh let me fly, oh

53 SOLO (any voice)

I

let me fly to Mount Zi - on, Lord, Lord.

let me fly to Mount Zi - on, Lord, Lord.

let me fly to Mount Zi - on, Lord, Lord.

let me fly to Mount Zi - on, Lord, Lord.

57

heard such a - rum - ba - lin' in the sky, I thought my Lord was

mp

Hoo hoo hoo hoo hoo hoo

mp

Hoo hoo hoo hoo hoo hoo

mp

Hoo hoo hoo hoo hoo hoo

Hoo hoo hoo hoo hoo hoo

mp

60

pass-in' by. 'Twas the good ol' char - i - ot draw- in' nigh. *mf*

hoo hoo hoo hoo hoo Well, it

63

65

Oh let me fly, oh

shook the earth, swept the sky. Oh let me fly,

shook the earth, swept the sky. Oh let me fly,

shook the earth, swept the sky. Oh let me fly,

shook the earth, swept the sky. Oh let me fly,

shook the earth, swept the sky. Oh let me fly,

67 (end solo)

let me fly.

oh let me fly, oh let me fly to Mount Zion,

oh let me fly, oh let me fly to Mount Zion,

oh let me fly, oh let me fly to Mount Zion,

oh let me fly, oh let me fly to Mount Zion,

oh let me fly, oh let me fly to Mount Zion,

71

Lord, Lord, I want wings, I want to

Lord, Lord, I want wings,

Lord, Lord, Hoo hoo

Lord, Lord, Hoo hoo

73

wings,

74

fly, oh Lord, — I wan' to fly, oh won't you let me fly —
— oh Lord, — I wan' to fly, oh won't you let me fly —
hoo — hoo — hoo — hoo — hoo — hoo —
hoo — hoo — hoo — hoo — hoo — hoo —

77

79

to Mount Zi - on, Lord, Lord? —
to Mount Zi - on, Lord, Lord? — Oh
hoo — hoo — Lord, Lord. — I want
hoo — hoo — Lord, Lord. — Oh let me fly,
hoo — hoo — Lord, Lord. — Oh let me fly,

80

I want wings, I wan' to fly, oh won't you
let me fly, oh let me fly, oh won't you
wings, I wan' to fly, oh Lord I wan' to fly, oh won't you
oh let me fly, oh Lord I wan' to fly, oh won't you

let me fly to Mount Zion, Lord, Lord?
let me fly to Mount Zion, Lord, Lord?
let me fly to Mount Zion, Lord, Lord?
let me fly to Mount Zion, Lord, Lord? Oh

86

Oh let me fly,
oh rit.
on

90

let me fly to Mount Zi - on, Lord, Lord, Lord, Lord.

let me fly to Mount Zi - on, Lord, Lord, Lord, Lord.

let me fly to Mount Zi - on, Lord, Lord, Lord, Lord.

let me fly to Mount Zi - on, Lord, Lord, Lord, Lord.