

Gratefully given to the Rev. Keith M. Haithcock, Pastor and Teacher of St. John
United Church of Christ, Bellevue, Kentucky, who boldly fights to tumble
walls of spiritual division, revealing the radically inclusive love of God

Joshua Fit de Battle of Jericho

Traditional Spiritual

For TTBB Choir and Piano 4-hands*

Traditional Spiritual
Arranged by HOWARD HELVEY
(ASCAP)

Allegro, with spirit and energy (♩ = 138)

The piano introduction consists of two systems of staves. The first system, labeled 'I', has two staves (treble and bass clef) with a forte (*f*) dynamic. The second system, labeled 'II', also has two staves (treble and bass clef) with a forte (*f*) dynamic. The music is in 4/4 time and features a driving, rhythmic pattern with many beamed eighth and sixteenth notes. The key signature has one flat (B-flat).

*Pedal carefully, honoring articulations
in both primo and secondo parts.*

This section contains the vocal and piano accompaniment. It starts with a vocal line (treble clef) and a piano line (bass clef) for measures 1-4. The vocal line is marked 'unis.' and 'mp'. The lyrics 'Josh-ua fit de bat-tle of Jer-i - cho,' are written below the vocal line. Below the vocal line are two empty staves (treble and bass clef) for measures 5-8. The piano accompaniment continues in the bass clef for measures 5-8, marked 'mp'. The music is in 4/4 time and features a driving, rhythmic pattern with many beamed eighth and sixteenth notes. The key signature has one flat (B-flat).

* This anthem is also available for SATB Choir and Piano 4-hands (BP1772)

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BP1875-3

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8 Jer - i - cho, Jer - i - cho; Josh-ua fit de bat-tle of

9 10 11

This system contains measures 8 through 11. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand section with rests and a left-hand section with a rhythmic pattern of eighth and sixteenth notes. Measure numbers 9, 10, and 11 are indicated at the bottom.

12 13 14

12 Jer - i - cho, an' de walls come tumb-lin' down.

13 14

This system contains measures 12 through 14. The vocal line continues with the lyrics. The piano accompaniment includes a right-hand section with rests and a left-hand section with a rhythmic pattern. A mezzo-piano (*mp*) dynamic marking is present in measure 14. Measure numbers 12, 13, and 14 are indicated at the bottom.

mf

Josh-ua fit de bat-tle of Jer-i - cho, —

mf

mf

15 16 17

Jer-i - cho, — Jer-i - cho; — Josh-ua fit de bat-tle of —

18 19 20

Jer - i - cho, — an' de walls come tumb - lin' down.

This system contains measures 21, 22, and 23. It features a vocal line with a treble and bass staff, and a piano accompaniment with treble and bass staves. The key signature has one flat (B-flat). Measure 21 shows the vocal line starting with 'Jer - i - cho, — an' de walls' and the piano accompaniment with chords and moving lines. Measure 22 continues the vocal line with 'come tumb - lin'' and the piano accompaniment. Measure 23 concludes the system with 'down.' and a final chord in the piano accompaniment.

This block shows the piano accompaniment for measures 21, 22, and 23. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is written in a key with one flat. Measure 21 has a measure rest in the vocal line. Measure 22 continues the accompaniment. Measure 23 ends with a final chord. Measure numbers 21, 22, and 23 are printed below the staves.

f
You may talk a - bout de man of Gid - e - on, You may

This system contains measures 24, 25, and 26. It features a vocal line with a treble and bass staff, and a piano accompaniment with treble and bass staves. The key signature has one flat. Measure 24 starts with a vocal line entry 'You may' and piano accompaniment. Measure 25 continues with 'talk a - bout de man of Gid - e - on,'. Measure 26 concludes with 'You may'. A forte (*f*) dynamic marking is placed above the vocal staff in measure 24.

This block shows the piano accompaniment for measures 24, 25, and 26. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is written in a key with one flat. Measure 24 has a measure rest in the vocal line. Measure 25 continues the accompaniment. Measure 26 ends with a final chord. A forte (*f*) dynamic marking is placed above the right-hand piano staff in measure 24. Measure numbers 24, 25, and 26 are printed below the staves.