

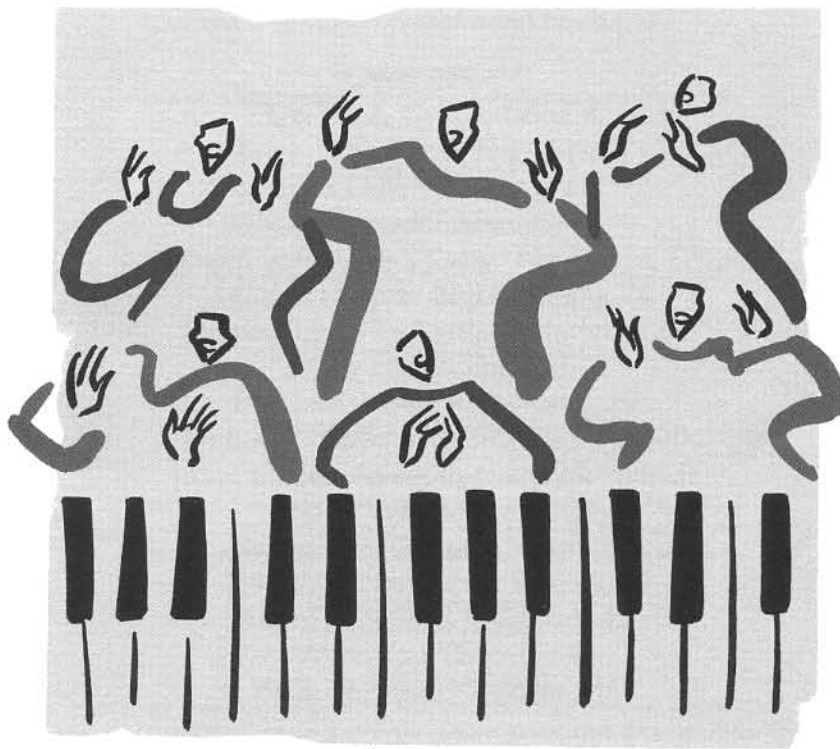
It's Easy To Play Gospels.

Easy to read, simplified piano arrangements of 18 gospel songs.
Including 'Deep River', 'Gospel Train', 'I Couldn't Hear Nobody Pray',
'My Lord, What A Morning', 'Steal Away To Jesus' and 'Were You There?'

Arranged by Stephen Duro.



It's Easy To Play Gospels.



Wise Publications

London / New York / Paris / Sydney / Copenhagen / Madrid

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Deep River

Traditional

Slow and expressive

The musical score is written in 4/4 time and consists of four systems. The piano accompaniment is marked *mp* (mezzo-piano). Fingerings are indicated by numbers 1-5. Chord symbols are placed above the staff. The lyrics are written below the vocal line.

System 1: Chords: C (3 1), Am, Em (3), Am, Dm (4), C (3 1). Lyrics: (none)

System 2: Chords: Dm (4), C (2 1), Am, Em, G. Lyrics: Deep ——— ri - ver, my home is o - ver Jor - dan, ———

System 3: Chords: C, Dm (3), C, Dm, C. Lyrics: Deep ——— ri - ver, Lord, I want to cross o - ver in - to camp - ground.

System 4: Chords: Am (4), Em, C, Em (2), Am, Em. Lyrics: Oh, don't you want — to go ——— to that gos - pel ——— feast, ——— That

Am 3 Em 2 Am F Em Dm⁷ G

prom - ised land where all is peace? Oh,

C 3 Em G

don't you want to go to that prom - ised land That land where all is peace?

C 4 Dm C Am Em G

Deep ri - ver, my home is o - ver Jor - dan,

C Dm 3 C Dm C

Deep ri - ver, Lord, I want to cross o - ver in - to camp - ground.

Do Lord, Oh Do Lord

Traditional

Bright

Chords: Gm, E^bm⁶, B^b, Gm⁷, Cm⁷, F⁷, B^b7, B^bdim, E^bm, B^b

Handwritten notes: *f*

Fingering: 2 3 1 5 4 1 5 2 1

Chords: B^b7

Vocal line: 1. Do Lord, oh do Lord, do re - mem - ber me.

Fingering: 2 1, 4 1, 5 3, 1 2 1

Chords: E^b, E^b7, B^b

Vocal line: Do Lord, oh do Lord, oh do re - mem - ber me.

Fingering: 3, 3, 4, 5 2

Chords: E^b, E^bm, B^b, D, Gm

Vocal line: Do Lord, oh do Lord, oh do re - mem - ber me. I'm gon - na go

Fingering: 2

B^b Gm⁷ Cm⁷ /F E^b/B^b B^b FINE

way be - yond the blue.

B^b7

2. I've got - ta home in glo - ry land that - 'll out - shine the stars.

E^b B^b

I've got - ta home in glo - ry land that - 'll out - shine the stars.

E^b E^bm B^b B^baugD⁷ Gm 2

I've got - ta home in glo - ry land that - 'll out - shine the stars, I'm gon - na go

B^b Gm⁷ Cm⁷ /F E^b/B^b B^b

way be - yond the blue.

B^b7

3. Came up - on my man now and t'ain't what you want.

E^b B^b

Came up - on my man now and t'ain't what you want.

E^b E^bm B^b B^baugD⁷ Gm

Came up - on my man now and t'ain't what you want. I'm gon-na go

B^b Gm⁷ Cm⁷ /F E^b B^b *D.S. al Fine*

way be - yond the blue.

A^b E^b A^b E^b Fm E^b A^b E^b

spoke, out of his mouth came fire and smoke. Down in the
 cold, chilled right deep down to my soul. I looked a -

A^b E^b A^b E^b A^b E^b Fm

val - ley don't mind me. Ask the Lord have mer - cy,
 round me, looks all fine, And the Lord is by my

E^b A^b E^{b7} 5 A^b Fm E^b

please. Oh ev - 'ry time I feel the Spi - rit mov - ing
 side.

Cm Fm⁷ B^{b7} E^b A^b Fm

in my heart, I will pray. Oh ev - 'ry time I feel the

To Coda \oplus *D.S. al Coda*

E^b Cm Fm^7 B^b7 E^b A^b E^b

Spi - rit mov - ing in my heart, — I will pray. 2. Tired and

\oplus CODA

A^b E^b7 5 A^b Fm $F\#dim$ E^b Cm

pray. Oh ev - 'ry time I feel the Spi - rit mov - ing

3 2 1

Fm^7 B^b7 E^b A^b Fm $F\#dim$

in my heart, — I will pray. Oh ev - 'ry time I feel the

4 5 2 1

Gm C^7 Fm^7 $/B^b$ B^b7 E^b

Spi - rit mov - ing in my heart, — I will pray. —

Go Down, Moses

Traditional

Moderately slow

The musical score is written in G minor, 4/4 time, and consists of four systems of piano accompaniment and vocal lines. The first system begins with a piano (*f*) dynamic and includes a first ending marked *mf*. The second system continues the vocal line with lyrics. The third system includes a second ending marked '2'. The fourth system concludes the piece with the lyrics 'Way down in'.

System 1: *f* Gm (4/2), D⁷ (3/1), Gm, D. 1. When Is - rael was in (Verses 2 - 6 see block lyric)

System 2: Gm, E^b, Gm, D⁷, Gm. Eg - ypt's land Let my peo - ple go. Op -

System 3: D, Gm, E^b, Gm, D⁷. pressed so hard they could not stand. Let my peo - ple

System 4: Gm, Cm, D. go. Go down Mo - ses. Way down in

Em7(b5) D Gm Eb Cm6

Eg - ypt's land. Tell old Pha - raoh,

Gm D7 1.-5. Gm 6. Gm

Let my peo - ple go. go. 2. No go.

2. No more shall they in bondage toil,
 Let my people go.
 Let them come out with Egypt's spoil,
 Let my people go.
 Chorus: Go down, Moses *etc.*

4. 'Twas good old Moses and Aaron, too,
 Let my people go.
 'Twas they that led the armies through,
 Let my people go.
 Chorus: Go down, Moses *etc.*

3. When Israel out of Egypt came,
 Let my people go.
 And left the proud offensive land,
 Let my people go.
 Chorus: Go down, Moses *etc.*

5. O come along, Moses, you'll not get lost,
 Let my people go.
 Stretch out your rod and come across,
 Let my people go.
 Chorus: Go down, Moses *etc.*

6. Pharaoh said he'd go across,
 Let my people go.
 But Pharaoh and his host were lost,
 Let my people go.
 Chorus: Go down, Moses *etc.*

Gospel Train

Traditional

Bright

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of four systems of music. The first system is a piano introduction starting with a forte (*f*) dynamic. The second and third systems contain vocal lines with lyrics. The fourth system includes a first ending and a second ending. Chord symbols are placed above the notes, and fingering numbers are placed below the notes.

System 1: Chords: B^b, B^b7, E^b, E^bm, B^b, F. Fingering: 1, 3, 1, 4, 5, 2, 5, 5, 2.

System 2: Chords: B^b, E^b. Lyrics: Oh git on board lit - tle child - ren, git on.

System 3: Chords: B^b, E^b. Lyrics: board lit - tle child - ren, git on board lit - tle.

System 4: Chords: Edim, B^b, F⁷. First ending: B^b. Second ending: B^b. Lyrics: child - ren, There's room for ma - ny more. Oh Git on more. 1. The.

3 4
 gos - pel train's a - com - in', I hear it just at
(Verse 2 & 3 see block lyric)
 5 3 2

Cm⁷ F B^b E^b Edim 4
 hand. I hear the car wheels rum - blin' And

B^b F B^b E^b
 roll - in' through the land. Oh git on board lit - tle

B^b
 child - ren, git on board lit - tle child - ren, git on

board lit - tle child - ren, There's room for ma - ny

more. 2. The more. There's room for ma - ny more.

Verse 2:

The fare is cheap an' all can go,
 The rich and poor are there,
 No second class aboard this train,
 No diff'rence in the fare.
 Chorus: Oh git on board, *etc.*

Verse 3:

She's steamin' out the station,
 Oh sinners don't be 'fraid.
 Oh come and get your tickets now
 And git aboard the train.
 Chorus: Oh git on board, *etc.*

Hush! Somebody's Callin' My Name

Traditional

With movement

N.C.

Musical notation for the first system, featuring a treble clef and a key signature of two flats. The melody is marked with a dynamic of *mf* and includes fingerings 1, 4, and 5. The lyrics are: All _____ night! All _____ day! An - gels

Musical notation for the second system, continuing the melody. The lyrics are: watch - ing o - ver me by night. _____ All _____ night!

Musical notation for the third system, including fingerings 5, 4, and 2. The lyrics are: All _____ day! An - gels watch - ing o - ver me. _____

Musical notation for the fourth system, featuring a key signature change to B^b and then E^b. The lyrics are: Hush! Hush! Some - bo - dy's call - ing my name;

Hush! Hush! Some - bo - dy's call - ing my name.

Hush! Hush! some - bo - dy's call - ing my name; Oh my

To Coda

Lord, Oh my Lord what shall I do?

I'm so glad that trou - ble don't last al - ways;
 I'm so glad I got my re - li - gion in time;

Gm Cm F7 B^b

I'm so— glad that trou - ble don't last al - ways;
 I'm so— glad I got my re - li - gion in time;

1 2 3

B^b Gm E^b B^b

I'm so— glad that trou - ble don't last al - ways; }
 I'm so— glad I got my re - li - gion in time; }

Gm C⁷ F⁷ B^b E^b 1. B^b 2. B^b D.S. al Coda

Oh my Lord what shall I do?

⊕ CODA

Gm C⁷ F⁷ B^b E^b B^b

Lord, Oh my Lord what shall I do?

I Couldn't Hear Nobody Pray

Traditional

Moderately

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderately'. The score includes various musical notations such as chords (E^b, A^b, Cm), dynamics (mf), and articulation (accents, slurs). Fingerings are indicated by numbers 1-5. The lyrics are: 'Lord, I could - n't hear no - bo - dy pray, could - n't hear no - bo - dy pray, Oh way down yon - der by my - self, And I could - n't hear no - bo - dy pray. Lord, I could - n't hear no - bo - dy pray, could - n't hear no - bo - dy'.

Lord, I could - n't hear no - bo - dy pray,

could - n't hear no - bo - dy pray, Oh way down yon - der

by my - self, And I could - n't hear no - bo - dy pray. Lord, I

could - n't hear no - bo - dy pray, could - n't hear no - bo - dy

E^b A^b E^b Cm A^b

pray, Oh way down yon - der by my - self, And I

E^b A^b E^b 5 A^b

could-n't hear no - bo - dy pray. 1. In the val - ley,
2. Chil - ly wa - ters,
3. Hal - le - lu - jah, (could - n't hear no - bo - dy)

E^b A^b E^b

2 1 2

pray,) On my knees, — (could - n't hear no - bo - dy pray,) With my bur - den,
In the Jor - dan Cross - ing o - ver,
Trou - bles o - ver, In the King - dom,

A^b E^b A^b

(could - n't hear no - bo - dy pray,) And my sa - viour,
In - to Ca - naan,
With my Je - sus. (could - n't hear no - bo - dy)

1,2. E^b | 3. E^b

pray.) Oh, I want you to know I pray.) Oh, I want you to know I

A^b

could-n't hear no - bo - dy pray, could-n't hear no - bo - dy

E^b A^b E^b Cm A^b

pray, Oh— way down yon - der by— my - self, And I

E^b A^b E^b F^7 E^b A^b E^b

could-n't hear no-bo - dy pray, And I could-n't hear no-bo - dy pray.

Joshua Fight The Battle Of Jericho

Traditional

With spirit

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment line. The piano part includes chords and fingerings for the left hand.

System 1: The piano part starts with a forte (*f*) dynamic. The vocal line begins with a triplet of eighth notes. Chords are A7 and Dm. The lyrics are "Josh - ua fight the bat - tle of—".

System 2: The piano part continues with chords Gm, Dm, and A7. The vocal line repeats the phrase "Je - ri - cho,—" three times.

System 3: The piano part has chords Dm and A7. The vocal line continues with "Josh - ua fight the bat - tle of— Je - ri - cho, and the walls came tum - blin'".

System 4: The piano part has chords Dm and Am7. The vocal line provides two versions of the ending: "1. You may talk a - bout yo' King of Gid - e - on, You may" and "2. Up to the walls of Je - ri - cho He—".

Dm Am⁷ Dm Am⁷ Dm Am⁷

talk a - bout yo' man of Saul; There's none like good old
marched with spear in han', "Go blow them rams' horns,"

Dm Am⁷ A⁷ 1. Dm

Josh - u - a At the bat - tle of Je - ri - cho.
Josh - ua cried, "Cos the bat - tle am in my

2. Dm Am⁷ Dm Am⁷ Dm Am⁷

han'." 3. Then the lam' ram sheep horns 'gin to blow, Trum - pets be - gin to

Dm Am⁷ Dm Am⁷ Dm Am⁷

soun'; Josh - ua com - man - ded the child - ren to shout, An' the

A7 Dm

walls came tumb - lin' down. Josh - ua fight the bat - tle of _____

Gm Dm A7

Je - ri - cho, _____ Je - ri - cho, _____ Je - ri - cho, _____

Dm 1. A7

Josh - ua fight the bat - tle of _____ Je - ri - cho, _____ and the walls came tum - blin'

Dm A7 Dm

down. walls came tum - blin' down. _____

N.C. Dm⁷ Gm

3. What did they call him? Je - sus. What did they call him?

3

Dm⁷ Gm F Gm Cm B^b Cm Gm

Je - sus. What did they call him? Call him King— Je - sus.

Cm F Gm Cm B^b E^b F Gm

3 Ev - er - last - ing Fa - ther, 3 Mig - ty— King of Peace.

2 1 3

1

Cm B^b Dm⁷ Gm

Ma - ry had a ba - by.

My Lord, What A Morning

Traditional

Slow

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. The first system is an instrumental introduction for piano, marked *mf* and *Slow*. The second system begins the vocal entry with the lyrics "My Lord, what a morn - ing,". The third system continues the vocal line with "My Lord, what a morn - ing, Oh, my Lord, what a". The fourth system concludes with "morn - ing, When the stars be - gin to fall. Do you".

System 1 (Piano Introduction):
Chords: F (4 2), Dm (3 1), B^b, F (5 1), Gm/C, C⁷.
Fingering: 3, 5, 1, 4, 5.

System 2 (Vocal Entry):
Chords: F, B^b, F, Gm⁷.
Lyrics: My Lord, what a morn - ing,

System 3 (Vocal Continuation):
Chords: Am, F, B^b, C, A, D, Gm. *To Coda* symbol.
Lyrics: My Lord, what a morn - ing, Oh, my Lord, what a

System 4 (Vocal Conclusion):
Chords: F, B^b, F, Gm/C, C⁷, F.
Lyrics: morn - ing, When the stars be - gin to fall. Do you

B^b C⁷/F F B^b F
 hear hear the trum - pet's sound? To wake the na - tions on the
 the the sin - ner's cry To wake the na - tions on the

C A⁷ D Gm F D B^b
 ground. Look in - to my God's right hand When the
 ground. Look in - to my Lord's right hand When the

F Gm/C C⁷ 1. F 2. F D.S. al Coda
 stars be - gin to fall. Do you fall.
 stars be - gin to fall.

CODA F Gm F Gm/C C⁷ Am⁷ F B^b
 morn - ing, When the stars be - gin to fall, When the

F Gm/C C⁷ F B^b F
 stars be - gin to fall.

Nobody Knows The Trouble I See

Traditional

Moderately with expression

The musical score is written for piano in G major and 4/4 time. It consists of four systems of music. The first system is an instrumental introduction with a dynamic marking of *mf*. The second system begins with a vocal line and a dynamic marking of *mp*. The lyrics are: "No - bo - dy knows the trou - ble I see,". The third system continues the vocal line with the lyrics: "No - bo - dy knows but Je - sus. No - bo - dy knows the". The fourth system concludes with the lyrics: "trou - ble I see, Glo - ry hal - le - lu - ia! Some -".

Chord progressions and fingering are indicated above and below the notes. Fingerings are shown as numbers 1-5. Dynamics include *mf* and *mp*.

5

Bm Em G D

times I'm up, some - times I'm down, Oh yes Lord! Some -

G Bm Em G D7 G

times I'm al - most to the groun', Oh yes, Lord!

5

Em Bm G Em

No - bo - dy knows the trou - ble I see, No - bo - dy knows but

Am7 D G Em Bm

Je - sus. No - bo - dy knows the trou - ble I see,

G D7 Em G D7 G

Glo - ry hal - le - lu - ia! Glo - ry hal - le - lu - ia!

Steal Away To Jesus

Traditional

Slowly

The musical score is written for piano in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (Bb). The score is divided into four systems of music. The first system includes a piano introduction with a dynamic marking of *mf* and chords Bb, F, Dm, and F. The second system begins with a dynamic marking of *mp* and includes the lyrics "Steal a - way,". The third system continues the lyrics "Steal a - way to Je - sus. Steal a - way,". The fourth system concludes with the lyrics "Steal a - way home, I ain't got long to stay here." Fingerings and pedaling are indicated throughout the score.

B^b 5 F

1. My Lord calls me, He calls me by the
 2. Green trees are bend - ing, Poor sin - ners stand
 3. My Lord calls me, He calls me by the

C F B^b F

thun - der;
 trem - bling;
 light - ning; } The trum - pet sounds with - in my soul, I

Dm F 1,2. C⁷ F 3. C⁷ F

ain't got long to stay here. stay here. stay here.

B^b C F

Steal a - way, Steal a - way, Steal a - way to Je - sus.

Dm F C⁷ F

Steal a - way, Steal a - way home, I ain't got long to stay here.

Soon I Will Be Done

Traditional

Moderately

Introduction for piano. The music is in 12/8 time and D minor. The right hand features chords and melodic lines, while the left hand provides a bass line with fingerings 5, 2, 5, 3, 2, 1. The dynamic is marked *mf*. Chords are labeled Dm, C, Dm, Gm, Dm, C.

First vocal line: "Soon I will be done with the trou - ble of the world,". The melody is in D minor with fingerings 1, 3, 1, 2, 4, 5, 2. Chords are Dm, Am7, Dm.

Second vocal line: "trou - ble of the world, ——— the trou - ble of the world. Oh,". The melody continues with fingerings 3, 4, 4. Chords are F, C, F, Am, Dm, Am7.

Third vocal line: "Soon I will be done with the trou - ble of the world, I". The melody concludes with a triplet of notes. Chords are Dm, Am7, Dm.

5 C Dm Gm Dm C

long _____ to be with God. _____

Dm 3 C Dm C7 3

1. No more, _____ whip - in' and wear - yin', No more, _____
 2. I want, _____ to meet _____ my mo - ther, I want _____ to

Dm Am7 C Dm

whip - in' and wear - yin', _____ No more, _____
 meet _____ my mo - ther, _____ I want, _____ to whip - in' and wear - yin', I
 meet _____ my mo - ther, I

Bb 5 C Dm Gm Dm C

long _____ to be with God. _____
 long _____ to be with God. _____ }

Dm Am7 Dm

Soon I will be done with the trou - ble of the world,

F C F Am Dm Am⁷

trou - ble of the world, ——— the trou - ble of the world. Oh,

Dm Am⁷ Dm

Soon I will be done with the trou - ble of the world, I

1. C Dm Gm Dm C

long ——— to be with God. ———

2. B^b C Dm

long ——— to be with God. ———

Swing Low, Sweet Chariot

Traditional

Moderately slow

mf

G C G D⁷ G Em C Am⁷ D

Swing low, sweet char - i - ot, —

G Bm D G G⁷ C Am⁷ D

Com - ing for to car - ry me home. Swing - low, sweet char - i - ot, —

Em A⁷ D⁷sus⁴ D⁷ G C D

Com - ing for to car - ry me home. 1. I looked o - ver Jor - dan, what did I see; —
you — get there be - fore — I do; —

G Bm D G Em Am⁷ D

Coming for to car - ry me home. { A band — of an - gels com - ing af - ter me, —
Tell all — my friends I'm com - ing — too, — }

Em A7 D7sus4 D7 G Em C Am7 D

Com-ing for to car-ry me home. Swing low, sweet char - i - ot,—

G Bm D G G7 C Am7 D

Com-ing for to car-ry me home. Swing low, sweet char - i - ot,—

Em A7 D7sus4 D7 1. G 2. G

Com-ing for to car-ry me home. 2. If home. 3. The bright - est day that some - times— up and

C D G Bm D G Em

e - ver I saw,— } Com-ing for to car-ry me home. } When Je - sus washed my
some - times down, } But still— my soul feels

Am⁷ D Em A⁷ D⁷sus⁴ D⁷ G

sins — a — way, — }
 heav - en - ly — bound, — } Com - ing for to car - ry me home.

Em C Am⁷ D G Bm D

Swing low, sweet char - i - ot, — Com - ing for to car - ry me home.

G G⁷ C Am⁷ D Em A⁷ D⁷sus⁴ D⁷

Swing — low, sweet char - i - ot, — Com - ing for to car - ry me

1. G 2. G Em A⁷ D⁷sus⁴ D⁷ G

home. 4. I'm home. Com - ing for to car - ry me home.

There's A Man Going Round

Traditional

Slow

mp

N.C. 3 4 3 E^b 1 A^b 2 Fm E^b 2

1. There's a

N.C. 5 Fm E^b A^b E^b 2 Gm Cm⁷

man— go - ing round tak - ing— names. There's a man go - ing round tak - ing

Fm⁷ B^b 4 E^b Cm Fm⁷ Gm 2 1 2 A^b 2

names. He has tak - en my fa - ther's name, and he's left my heart—in— pain. There's a

E^b A^b E^b 2 Fm⁷

man— go - ing round tak - ing— names. 2. Oh— Death— is that man tak - ing—

E^b A^b E^b B^b A^b E^b B^b 4

names. Oh— Death is that man tak - ing names. He has

2/5 1/4 1/5

E^b Cm E^b A^b E^b Fm⁷ E^b A^b

tak - en my moth - er's name and he's left my heart in pain. Oh— Death is that man tak - ing—

E^b Fm⁷ E^b A^b

names. There's a man go - ing round tak - ing— names. There's a

1 3 1 2

E^b Cm⁷ Fm⁷ B^b7 E^b E^b7

man go - ing round tak - ing names. He has tak - en my bro - ther's name, and he's

A^b E^b Fm⁷(b5) E^b Fm/B^b N.C. E^b

left my heart in pain. There's a man go - ing round tak - ing— names.

There Is A Balm In Gilead

Traditional

Very slow

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Very slow' and the dynamics are marked 'mp' (mezzo-piano). The lyrics are: '1. There is a balm in Gilead To make the wounded whole. There is a balm in Gilead To heal the sick, sick soul. Some times I feel discouraged and think my work in vain, But'. The piano accompaniment includes chords (C, G, D7, N.C., Em) and fingerings (3, 2, 5, 2, 1, 2, 1, 2, 3). The vocal line includes lyrics and a '1' above the final note of the last system.

C G D7 G N.C. G

mp

1. There is a balm in

G C D7 G

Gil - e - ad To make the wound - ed whole. There is a balm in

Em G D7 G

Gil - e - ad To heal the sick, sick soul. Some -

D7 G D N.C.

times I feel dis - cour - aged and think my work in vain, But

1 2 3

G D7 G C G D7 G N.C.

then the Ho - ly Spi - rit re - vives my soul a - gain. If you

G D7 G D N.C.

can - not sing my dit - ty, If you can - not sing my song, You can

G D7 G D7 G C D7

tell the love of Je - sus And say He died for us. There's a

G C D7 5

balm in Gil - e - ad To make the wound - ed whole. There is a

G Em G D7 G

balm in Gil - e - ad To heal the sick, sick soul.

Were You There?

Traditional

Slow and expressive

mp

Dm 1 B^bm 4 F 3 Dm Gm C⁷ F B^b

F N.C. 1 3 F Gm C⁷ F 1 2

1. Were you there when they cru - ci - fied my Lord? Were you

Am 4 F B^b F 5 3 C F 2 B^b

there when they cru - ci - fied my Lord? Oh,

F B^b 4 F Dm 3 Gm 4

Some - times it caus - es me to trem - ble, trem - ble,

C B^b 2 F Dm Gm C⁷ F 1

trem - ble, Were you there when they cru - ci - fied my Lord? Were you

F Gm C⁷ F 1 2 C 4 F

there when they nailed Him to the tree? Were you there when they

B^b C⁷ F C F B^b F

nailed Him to the tree? Oh,

B^b F Dm Gm Am B^b

some - times it caus - es me to trem - ble, trem - ble, trem - ble, Were you

Am Dm Gm C⁷ F Gm F

there when they nailed him to the tree?

Walk Together Children

Traditional

Moderately

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment line. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *f*. Chord symbols are placed above the notes. The lyrics are: "Oh, walk, Don't ya get - tin' wea - ry, Oh, walk, Don't ya get - tin' wea - ry, There's a great camp meet - in' in the pro - mised land. Oh, pro - mised land. Oh, sing and ne - ver tire, sing and ne - ver tire."

System 1: *mf* Oh, walk, Don't ya get - tin' wea - ry, Oh, walk, (Chords: F, Gm, F)

System 2: Don't ya get - tin' wea - ry, Oh, walk, Don't ya get - tin' wea - ry, There's a (Chords: B^b/C, C, F, Gm⁷)

System 3: great camp meet - in' in the pro - mised land. Oh, pro - mised land. Oh, (Chords: F, B^b, 1. F C⁷ F, 2. F C⁷ F N.C.)

System 4: sing and ne - ver tire, sing and ne - ver tire, (Chords: F⁷, Cm⁷, F⁷, C⁷, Dm, C, Dm, F, C)

F C F B^b F B^b

2

sing and ne - ver tire, ————— There's a great camp meet - in' in the

F C⁷ F N.C. F⁷ Cm⁷ F⁷ C⁷

pro - mised land. — Oh, ————— sing and praise my Lord, —————

Dm C Dm F C F C

2

Praise un - to my Lord, ————— Praise un - to my

F B^b F B^b F C⁷ F N.C.

4

Lord, ————— There's a great camp meet - in' in the pro - mised land. — Oh,

F B^b F B^b F B^b F

2

walk to - ge - ther child - ren, Don't ya get - tin' wea - ry, walk to - ge - ther child - ren,

5 B^b/C C F B^b F

Don't ya get - tin' wea - ry, walk to - ge - ther child - ren

Gm^7 F B^b F C^7 F N.C.

Don't ya get - tin' wea - ry, There's a great camp meet - in' in the pro - mised land. — Oh,

F B^b F B^b

walk to - ge - ther child - ren, Don't ya get - tin' wea - ry,

F B^b F B^b/C C F B^b F

walk to - ge - ther child - ren, Don't ya get - tin' wea - ry, walk to - ge - ther child - ren,

Gm^7 F Dm G^7 C^7 F

Don't ya get - tin' wea - ry, There's a great camp meet - in' in the pro - mised — land.

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