

FIVE CAROLINA LOW COUNTRY SPIRITUALS

For SATB and piano

Gullah lyrics collected between 1922 and 1931 by the Society for the Preservation of Spirituals
Charleston, South Carolina

2009

Arranged by
Gary Bachlund

www.bachlund.org

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The texts are Gullah lyrics "collected in the Carolina Low Country between 1922 and 1931 by the Society for the Preservation of Spirituals (Spiritual Society)." The preface to the first collection of texts, published in 1931, states, "the prime object in writing them here has been to record them as nearly as possible in the form in which they are sung at their source." A later edition notes "Many composers have produced four part arrangements of spirituals for choruses and solos accompanied by piano." My settings are in fact among these, then, and yet I thought to use the Gullah lyrics as preserved as texts rather than update them as others have done. The originals in fact had "no instrumental accompaniments and there were but two basic parts -- leader and congregation." In fact during the summer of 1934, George Gershwin attended a Society meeting to hear the group singing, and the Society publication further notes "members took him to hear local congregations." Field recordings of these local congregations and the Society's work were encouraged by Archive of American Folk Song in the Library of Congress. The Society notes that the texts themselves rely on the spelling as found in Ambrose Gonzalez' Black Border (Columbia, S.C, The State Company, 1922). Gullah scholar and preservationist, Virginia Mixson Geraty, wrote that "this language is an English-based, or English derived creole, it sounds like English, but there is a flavor of the West African coast in its intonation and stress. The vocabulary of Gullah is mostly English with only a few words from African languages reminiscent of its pidgin stage. Pure Gullah is seldom heard anymore, and as older speaker pass away much of the language is lost with them." (in "Gullah For You," an undated pamphlet, Gullah Instruction, College of Charleston.) The texts themselves are drawn from Spirituals of the Carolina Low Country, Society for the Preservation of Spirituals, Charleston, South Carolina, 2004.

Five Carolina Low Country Spirituals

Gullah lyrics collected between 1922 and 1931 by the Society for the Preservation of Spirituals

James Island spiritual

Fault Een Me

arr. Gary Bachlund

$\text{♩} = 100$

f Oh, duh fault een me, eh Lawd, en duh

f Oh, duh fault een me, eh Lawd, en duh

f Eh Lawd.

f Eh Lawd.

1. *f* bring out bass line throughout

5

fault een me, eh Lawd, Jo-nah cry out, "Eh Lawd, duh

fault een me, eh Lawd, Jo-nah cry out, "Eh Lawd, duh

Eh Lawd. Jo-nah cry out, "Eh Lawd.

Eh Lawd. Jo-nah cry out, "Eh Lawd.

(8)

9

fault een me." _____ Oh, duh peo-ple een duh chu'ch, eh Lawd, en dey

fault een me." _____ Oh, duh peo-ple een duh chu'ch, eh Lawd, en dey

duh fault een me." _____ Eh Lawd.

duh fault een me." _____ Eh Lawd.

(8).....

13

did-n't do right, eh Lawd, Jo-nah cry out, "Eh Lawd, duh

did-n't do right, eh Lawd, Jo-nah cry out, "Eh Lawd, duh

Eh Lawd. Jo-nah cry out, "Eh Lawd. duh

Eh Lawd. Jo-nah cry out, "Eh Lawd. duh

17

fault een me." _____ Jo-nah went tuh duh sea,

fault een me." _____ Jo-nah went tuh duh sea,

fault een me." _____ Jo-nah went tuh duh sea,

fault een me." _____ Jo-nah went tuh duh sea,

21

eh Lawd, en duh sea was dry, eh Lawd. Jo-nah cry out, "Eh Lawd, duh

eh Lawd, en duh sea was dry, eh Lawd. Jo-nah cry out, "Eh Lawd, duh

eh Lawd. en duh sea was dry, eh Lawd. Jo-nah cry out, "Eh Lawd. duh

eh Lawd. en duh sea was dry, eh Lawd. Jo-nah cry out, "Eh Lawd. duh

26

fault een me." _____ Cas' Jo-nah o-buh-boad,

fault een me." _____ Cas' Jo-nah o-buh-boad,

fault een me." _____ Cas' Jo-nah o-buh-boad,

fault een me." _____ Cas' Jo-nah o-buh-boad,

The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. A 'Ped.' (pedal) marking is present under the left hand.

30

eh Lawd, w'ale swal-luh Jo-nah, eh Lawd, Jo-nah cry out, "Eh Lawd, duh

eh Lawd, w'ale swal-luh Jo-nah, eh Lawd, Jo-nah cry out, "Eh Lawd, duh

eh Lawd, w'ale swal-luh Jo-nah, eh Lawd. Jo-nah cry out, "Eh Lawd, duh

eh Lawd, w'ale swal-luh Jo-nah, eh Lawd. Jo-nah cry out, "Eh Lawd, duh

The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

35

fault een me." _____ W'ale spew ole Jo-nah,

fault een me." _____ W'ale spew ole Jo-nah,

fault een me." _____ W'ale spew ole Jo-nah,

fault een me." _____ W'ale spew ole Jo-nah,

39

eh Lawd, on Ni-ne-weh sho', eh Lawd, Jo-nah cry out, "Eh Lawd, duh

eh Lawd, on Ni-ne-weh sho', eh Lawd, Jo-nah cry out, "Eh Lawd, duh

eh Lawd. on Ni-ne-weh sho', eh Lawd. Jo-nah! "Eh Lawd, duh

eh Lawd. on Ni-ne-weh sho', eh Lawd. Jo-nah! "Eh Lawd, duh

44

fault een me." ...duh fault een me.

fault een me." ...duh fault een me.

fault een me." ...duh fault een me.

fault een me." ...duh fault een me.

47 *non ritardando*

...duh fault een me.

...duh fault een me.

...duh fault een me.

...duh fault een me.

15 VII 2009
James Island

circa 2' 00"

Eb'ry Body Who Is Libin' Got Tuh Die

Upper St. Johns Parish spiritual

♩ = 50

First system of musical notation. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "Eb' - ry bo-dy ___ who is lib-in' ___". The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords.

Second system of musical notation, primarily piano accompaniment. It includes a grand staff with treble and bass clefs. The piece is marked with a piano dynamic (*mp*) and a mezzo-forte dynamic (*mf*). The accompaniment continues with eighth-note patterns and chords.

Third system of musical notation, starting at measure 5. It includes four vocal staves and piano accompaniment. The vocal parts sing "got tuh die, Eb' - ry bo-dy ___ who is lib-in' ___". The piano accompaniment features triplets in both the treble and bass staves. The system concludes with a final cadence.

9

got tuh die, _____ duh rich en duh po', duh great en duh small,

got tuh die, _____ duh rich en duh po', duh great en duh small,

got tuh die, _____ duh rich en duh po', duh great en duh small,

got tuh die, _____ duh rich en duh po', duh great en duh small,

13

all got tuh meet at jedgement hall, Eb' - ry bo-dy _____ Eb' - ry bo-dy ____

all got tuh meet at jedgement hall, Eb' - ry bo-dy _____ Eb' - ry bo-dy ____

all got tuh meet at jedgement hall, Eb' - ry bo-dy _____ Eb' - ry bo-dy ____

all got tuh meet at jedgement hall, Eb' - ry bo-dy _____ Eb' - ry bo-dy ____

17

who is lib-in' — got tuh die, ———
who is lib-in' — got tuh die, got tuh die, ———
who is lib-in' — got tuh die, got tuh die, ———
who is lib-in' — got tuh die, got tuh die, ———

mp

21

Eb' - ry li - ah — who is lib-in' — got tuh die, ———
Eb' - ry li - ah — who is lib-in' — got tuh die,
Eb' - ry li - ah — who is lib-in' — got tuh die,
Eb' - ry li - ah — who is lib-in' — got tuh die,

mf

25

Eb' - ry dea-con who is lib-in' got tuh die,
 got tuh die, Eb' - ry dea-con who is lib-in' got tuh die,
 got tuh die, Eb' - ry dea-con who is lib-in' got tuh die,
 got tuh die, Eb' - ry dea-con who is lib-in' got tuh die,
 got tuh die, Eb' - ry dea-con who is lib-in' got tuh die,
 got tuh die, Eb' - ry dea-con who is lib-in' got tuh die,
 got tuh die,

29

duh n'yung en duh ole, duh short en duh tall, all got tuh meet at
 duh n'yung en duh ole, duh short en duh tall, all got tuh meet at
 duh n'yung en duh ole, duh short en duh tall, all got tuh meet at
 duh n'yung en duh ole, duh short en duh tall, all got tuh meet at

33

jedge-ment hall, at jedge-ment hall, O eb'-ry bo-dy who is lib-in'—

jedge-ment hall, at jedge-ment hall, O eb'-ry bo-dy who is lib-in'—

jedge-ment hall, at jedge-ment hall, O eb'-ry bo-dy who is lib-in'—

jedge-ment hall, at jedge-ment hall, O eb'-ry bo-dy who is lib-in'—

37

got tuh die, all got tuh meet at jedge-ment hall, duh

got tuh die, got tuh die, all got tuh meet at jedge-ment hall, duh

got tuh die, got tuh die, all got tuh meet at jedge-ment hall, duh

got tuh die, got tuh die, all got tuh meet at jedge-ment hall, duh

41

rich en duh po', duh great en duh small, duh n'yung en duh ole, duh short en duh tall,

rich en duh po', duh great en duh small, duh n'yung en duh ole, duh short en duh tall,

rich en duh po', duh great en duh small, duh n'yung en duh ole, duh short en duh tall,

rich en duh po', duh great en duh small, duh n'yung en duh ole, duh short en duh tall,

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The lyrics are repeated on each vocal staff. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords and triplets.

45

non ritardando

Eb'-ry bo-dy who is lib-in' got tuh die.

Eb'-ry bo-dy who is lib-in' got tuh die, eb'-ry bo - dy.

Eb'-ry bo-dy who is lib-in' got tuh die, eb'-ry bo - dy.

Eb'-ry bo-dy who is lib-in' got tuh die, got tuh die.

mf

circa 3' 00"

20 VII 2009
James Island

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The lyrics are repeated on each vocal staff. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords and triplets. The score includes a dynamic marking of *mf* and a performance instruction of *non ritardando*. The piece concludes with a double bar line.

James Island spiritual

Anyhow

♩ = 60

The first system of the musical score consists of five staves. The top four staves are vocal parts for Soprano, Alto, Tenor, and Bass, each with lyrics underneath. The fifth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 60. The dynamic marking *mf* (mezzo-forte) is placed above the first vocal staff. The lyrics for the first system are: "A - ny - how, a - ny - how, A - ny - how, A - ny - how, A - ny - how, A - ny - how,".

The second system of the musical score consists of five staves. The top four staves are vocal parts for Soprano, Alto, Tenor, and Bass, each with lyrics underneath. The fifth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking *f* (forte) is placed above the first vocal staff. The lyrics for the second system are: "how, a - ny-how my Lawd, at duh cross wey 'e a-ny- how, a-ny - how my Lawd, at duh cross a-ny- how, a-ny - how my Lawd, at duh cross a-ny- how, a - ny - how my Lawd, at duh cross". The piano accompaniment includes a triplet of eighth notes in the bass line.

8

die, I gwine tuh heb - en a - ny - how. You kin
 wey 'e die, I gwine tuh heb - en a - ny - how. A - ny - how.
 wey 'e die, I gwine tuh heb - en a - ny - how. A - ny - how.
 wey 'e die, I gwine tuh heb - en a - ny - how.

11

'buke me, you kin'cuse me a - ny - how my Lawd, at duh
 A - ny - how, a - ny - how, a - ny - how my Lawd,
 A - ny - how, a - ny - how, a - ny - how my Lawd,
 A - ny - how, a - ny - how, a - ny - how my Lawd,
 A - ny - how, a - ny - how, a - ny - how my Lawd,

15

cross wey 'e die, I gwine tuh heb-en a - ny- how. You kin
 at duh cross wey 'e die, I gwine tuh heb-en a - ny-how. A-ny- how.
 at duh cross wey 'e die, I gwine tuh heb-en a - ny-how. A-ny- how.
 at duh cross wey 'e die, I gwine tuh heb-en a - ny - how.

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

19

scol' me, you kin scorn me, a - ny-how my
 You kin scol' me, You kin scorn me, my
 scol' me, scol' me, scorn me, scorn me, a - ny-how my
 You kin scol' me, You kin scorn me, a-ny - how my

The piano accompaniment features a right-hand part with chords and triplets, and a left-hand part with a steady eighth-note bass line.

22

Lawd, at duh cross wey 'e die, I gwine tuh heb-en a - ny

Lawd, at duh cross, at duh cross wey 'e die, I gwine tuh heb-en a - ny

Lawd, at duh cross, at duh cross wey 'e die, I gwine tuh heb-en a - ny

Lawd, at duh cross, at duh cross wey 'e die, I gwine tuh heb-en a - ny

3

26

how. I gwine tuh heb - en, I gwine tuh heb - en, I

how. A-ny-how. I gwine tuh heb - en, I gwine tuh heb - en, I

how. A-ny-how. I gwine tuh heb - en, I gwine tuh heb - en, I

how. I gwine tuh heb - en, I gwine tuh heb - en, I

3 3 3 3

29

gwine tuh heb - en a - ny - how. At duh cross wey 'e

gwine tuh heb - en a - ny - how. At duh cross, at duh cross

gwine tuh heb - en a - ny - how. At duh cross, at duh cross

gwine tuh heb - en a - ny - how. At duh cross, at duh cross

32

die, I gwine tuh heb-en a - ny- how. On duh mount-ing, een duh

wey 'e die, I gwine tuh heb-en a - ny-how. A-ny-how. A-ny-how,

wey 'e die, I gwine tuh heb-en a - ny-how. A-ny-how. A-ny-how,

wey 'e die, I gwine tuh heb-en a - ny - how. A-ny-how,

36

wal-ley, a - ny-how my Lawd, at duh cross wey 'e
 a-ny- how, a-ny - how my Lawd, at duh cross
 a-ny- how, a-ny - how my Lawd, at duh cross
 a-ny- how, a - ny - how my Lawd, at duh cross

40 *ritardando al fine*

die, I gwine tuh heb-en a-ny- how. A - ny - how. A - ny - how.
 — wey 'e die, I gwine tuh heb-en a-ny- how. A-ny- how. A-ny- how. A-ny - how.
 — wey 'e die, I gwine tuh heb-en a-ny- how. A-ny- how. A-ny- how. A - ny- how.
 — wey 'e die, I gwine tuh heb-en a-ny- how. A-ny- how. A-ny- how. A - ny- how.

circa 3' 00"

Beaufort spiritual

Face duh Risin' Sun

$\text{♩} = 60$ *mf* $\text{♩} = 90$

We will all sing tuh-ged-duh on dat

We will all sing tuh-ged-duh on dat

We will all sing tuh-ged-duh on dat

We will all sing tuh-ged-duh on dat

4. *mf* *bring out the bass line*

5

day, we will all sing tuh-ged-duh on dat day,

day, we will all sing tuh-ged-duh on dat day,

day, we will all sing tuh-ged-duh on dat day,

day, we will all sing tuh-ged-duh on dat day,

10

— en I'll fall up-on muh knees en face duh ris - in' sun, Oh

— en I'll fall up-on muh knees en face duh ris - in' sun, Oh

— en I'll fall up-on muh knees en face duh ris - in' sun, Oh

— en I'll fall up-on muh knees en face duh ris - in' sun, Oh

15

Lawd, hab' mus-sy on me. We will drink wine tuh-

Lawd, hab' mus-sy on me. We will drink wine tuh-

Lawd, hab' mus-sy on me. We will drink wine tuh-

Lawd, hab' mus-sy on me. We will drink wine tuh-

20

ged-duh on dat day, we will drink wine tuh - ged-duh on dat

ged-duh on dat day, on dat day, we will drink wine tuh - ged-duh on dat

ged-duh on dat day, on dat day, we will drink wine tuh - ged-duh on dat

ged-duh on dat day, on dat day, we will drink wine tuh - ged-duh on dat

25

day, en I'll fall up-on muh knees en face duh ris - in'

day, en I'll fall up-on muh knees en face duh ris - in'

day, en I'll fall up-on muh knees en face duh ris - in'

day, en I'll fall up-on muh knees en face duh ris - in'

30

sun, Oh Lawd, hab' mus-sy on me. We will

sun, Oh Lawd, hab' mus-sy on me. We will

sun, Oh Lawd, hab' mus-sy on me. We will

sun, Oh Lawd, hab' mus-sy on me. We will

The piano accompaniment consists of a right-hand part with chords and melodic lines, and a left-hand part with a steady bass line and triplets.

35

eat bread tuh-ged-duh on dat day, we will eat bread tuh-

eat bread tuh-ged-duh on dat day, we will eat bread tuh-

eat bread tuh-ged-duh on dat day, we will eat bread tuh-

eat bread tuh-ged-duh on dat day, we will eat bread tuh-

The piano accompaniment continues with a right-hand part featuring chords and melodic lines, and a left-hand part with a steady bass line and triplets.

40

ged - duh on dat day, en I'll fall up-on muh knees en

ged - duh on dat day, en I'll fall up-on muh knees en

ged - duh on dat day, en I'll fall up-on muh knees en

ged - duh on dat day, en I'll fall up-on muh knees en

45

face duh ris - in' sun, Oh Lawd, hab' mus-sy on me. ...mus - sy on me. ...mus - sy on

face duh ris - in' sun, Oh Lawd, hab' mus-sy on me. ...mus - sy on me. ...mus - sy on

face duh ris - in' sun, Oh Lawd, hab' mus-sy on me. ...mus - sy on me. ...mus - sy on

face duh ris - in' sun, Oh Lawd, hab' mus-sy on me. ...mus - sy on me. ...mus - sy on

51

me. We will all pray tuh-ged-duh on dat day, we will

me. We will all pray tuh-ged-duh on dat day, we will

me. We will all pray tuh-ged-duh on dat day, we will

me. We will all pray tuh-ged-duh on dat day, we will

mp

57

all pray tuh-ged-duh on dat day, en I'll fall up-on muh knees en

all pray tuh-ged-duh on dat day, en I'll fall up-on muh knees en

all pray tuh-ged-duh on dat day, en I'll fall up-on muh knees en

all pray tuh-ged-duh on dat day, en I'll fall up-on muh knees en

63

face duh ris - in' sun, Oh Lawd, hab' mus-sy on me. ...mus - sy on

face duh ris - in' sun, Oh Lawd, hab' mus-sy on me. ...mus - sy on

face duh ris - in' sun, Oh Lawd, hab' mus-sy on me. ...mus - sy on

face duh ris - in' sun, Oh Lawd, hab' mus-sy on me. ...mus - sy on

68

me. ...mus - sy on me. Lawd, hab' mus - sy on me.

me. ...mus - sy on me. Lawd, hab' mus - sy on me.

me. ...mus - sy on me. Lawd, hab' mus - sy on me.

me. ...mus - sy on me. Lawd, hab' mus - sy on me.

22 VII 2009
James Island

circa 3' 20"

Charleston spiritual

Shout Jubalee

maestoso, marcato

♩ = 100

f Shout Ju-ba - lee! Ju-ba-lee!_ *mf* My Lawd call me,

f Shout Ju-ba - lee! Ju-ba-lee!_ *mf* My Lawd call me,

f Shout Ju-ba - lee! Ju-ba-lee!_

f Shout Ju-ba - lee! Ju-ba-lee!_

5. *ff* *mf*

5 I mus' go. My Lawd call me, I mus'

I mus' go. My Lawd call me, I mus'

mf My Lawd call me, I mus'

mf My Lawd call me, I mus'

10

go. Some gwine bu - ry een duh grabe ya'ad, en some gwine bu - ry een duh

go. Some gwine bu - ry een duh grabe ya'ad, en some gwine bu - ry een duh

go. ...duh grabe ya'ad, en some duh

go. Some gwine tuh grabe ya'ad, some gwine tuh

14

sea, git up een duh mawn-in' 'fo' day, I gwine tuh shout Jub-a -

sea, git up een duh mawn-in' 'fo' day, I gwine tuh shout Jub-a -

sea, git up, 'fo' day, I gwine tuh shout Jub-a- lee!

sea, git up, 'fo' day, I gwine tuh shout Jub-a- lee!

18

lee. Shout Ju-ba - lee! Shout Ju-ba - lee!

lee. Shout Ju-ba - lee! Shout Ju-ba - lee!

Sa - tan got uh i'on shoes, Shout Ju - ba - lee!

Sa - tan got uh i'on shoes, Shout! Shout Ju - ba - lee!

22

Sa - tan got uh i'on shoes, Shout Ju - ba - lee!

Sa - tan got uh i'on shoes, Shout Ju - ba - lee!

Sa - tan got uh i'on shoes, Shout Ju - ba - lee!

Sa - tan got uh i'on shoes, Shout Ju - ba - lee!

26

Some gwine bu-ry een duh grabe ya'ad, en some gwine bu-ry een duh sea,

Some gwine bu-ry een duh grabe ya'ad, en some gwine bu-ry een duh sea,

...duh grabe ya'ad, en some ...duh sea,

Some gwine tuh grabe ya'ad, some gwine tuh sea,

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

30

git up een duh mawn-in' 'fo' day, I gwine tuh shout Jub-a - lee.

git up een duh mawn-in' 'fo' day, I gwine tuh shout Jub-a - lee.

git up, 'fo' day, I gwine tuh shout Jub-a- lee! Ju - ba - lee!

git up, 'fo' day, I gwine tuh shout Jub-a- lee! Ju - ba - lee!

The piano accompaniment includes triplets in the right-hand part during the final two measures.

holding back

34 *f*

Shout Ju-ba - lee! Ju-ba-lee! Shout Ju - ba - lee!

Shout Ju-ba - lee! Ju-ba-lee! Shout Ju - ba - lee!

Shout Ju-ba - lee! Ju-ba-lee! Shout Ju - ba - lee!

Shout Ju-ba - lee! Ju-ba-lee! Shout! Ju - ba - lee!

ff

38 *mf a tempo*

My Lawd call me on my knees,

My Lawd call me on my knees,

My Lawd! My Lawd!

My Lawd! My Lawd!

mf

42

My Lawd call me on my knees. Some gwine bu-ryeen duh

My Lawd call me on my knees. Some gwine bu-ryeen duh

My Lawd call me on my knees. ...duh

My Lawd call me on my knees. Some gwine tuh

47

grabe ya'ad, en some gwine bu-ry een duh sea, git up een duh mawn-in'

grabe ya'ad, en some gwine bu-ry een duh sea, git up een duh mawn-in'

grabe ya'ad, en some duh sea, git up,

grabe ya'ad, some gwine tuh sea, git up,

51

'fo' day, I gwine tuh shout Jub - a - lee. Fi - ah een duh

'fo' day, I gwine tuh shout Jub - a - lee. Fi - ah,

'fo' day, I gwine tuh shout Jub - a - lee! Ju - ba - lee! Fi - ah,

'fo' day, I gwine tuh shout Jub - a - lee! Ju - ba - lee! Fi - ah,

55

eas', en fi - ah een duh wes', Fi - ah een duh eas', en

fi - ah, Fi - ah, fi - ah, Fi - ah, fi - ah, en

fi - ah Fi - ah, fi - ah Fi - ah, fi - ah, en

fi - ah, Fi - ah, fi - ah, Fi - ah, fi - ah, en

60

fi - ah een duh wes', My Lawd call me, I mus' go.

fi - ah een duh wes', My Lawd call me, I mus' go.

fi - ah een duh wes',

fi - ah een duh wes',

65

go. My Lawd call me, I mus' go.

go. My Lawd call me, I mus' go.

My Lawd call me, I mus' go.

My Lawd call me, I mus' go.

70

go. Shout Ju-ba - lee! Ju-ba-lee! Shout

go. Shout Ju-ba - lee! Ju-ba-lee! Shout

go. Shout Ju-ba - lee! Ju-ba-lee! Shout

go. Shout Ju-ba - lee! Ju-ba-lee! Shout!

ff

74

Ju - ba - lee! Ju - ba - lee!

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circa 3' 15"