

Sacred Music

THREE TRADITIONAL SPIRITUALS

SOPRANO, ALTO, BARITONE & PIANO

arranged by GRACE DEFREITAS

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In That Great Gettin' Up Mornin'

Soprano, Alto, Baritone and Piano

traditional spiritual
arranged by Grace DeFreitas

$\text{♩} = 132$
energetic and light

SOPRANO ALTO

BARITONE

PIANO

CHORUS: *f* In that great get-tin'up morn-in', Fare thee well,
f In that great get-tin'up morn-in', Fare thee well,

6

Fare thee well, In that great get-tin'up morn-in', Fare thee well, Fare thee well.

Fare thee well, In that great get-tin'up morn-in', Fare thee well, Fare thee well.

11

1. VERSE 1:

Fare thee well, Fare thee well.

Stop and lem-me tell you 'bout the com-ing of the king-dom, Fare thee well, Fare thee well.

1.

16 *unis.* *div.* **2. VERSE 2:**

Past and pre-sent and fu-ture will be one. Fare thee well, Fare thee well.

Fare thee well, Fare thee well. Ga-bri-el will ask the Lord,

2.

21 *unis.*

Farethee well, Farethee well. "Run and pick up your sil-ver trum-pet."

"Shall I blow my trum-pet?" Farethee well, Farethee well.

26 *div.*

Fare thee well, Fare thee well. Fare thee well, Fare thee well, Fare thee well.

Fare thee well, Fare thee well. "Lord, how long do you want me to blow it?" Fare thee well,

2.

31 *unis.* *div.*

Fare thee well. "Blow one blast so my peo-ple will know it." Fare thee well, Fare thee well.

Fare thee well. Fare thee well, Fare thee well.

36 **3. VERSE 3:**

Fare thee well, Fare thee well.

Stars will be fall-ing and the e - le-ments a-melt-ing, Fare thee well, Fare thee well.

3.

40 *unis.* *div.*

You will see cof-fins bust, hear thun-der rum- bling. Fare thee well, Farethee well.

Fare thee well, Farethee well. Run and look be -

3.

45 *unis.* *div.*

Fare thee well, Fare thee well. Don't be caught cry-in' for cold wa-ter. Fare thee well, hind the al-tar. Fare thee well, Fare thee well. Fare thee well,

51

Fare thee well. Fare thee well, Fare thee well. Fare thee well. God will up and speak to his child-ren that are sleep-ing, Fare thee well, Fare thee well.

56 *unis.* *div.*

"Child-ren a-wake for the get-ting up morn- ing." Fare thee well, Fare thee well. In that Fare thee well, Fare thee well. In that

4.

61

great get-tin' up morn- in', Fare thee well, Fare thee well, In that great get-tin' up

great get-tin' up morn- in', Fare thee well, Fare thee well, In that great get-tin' up

66

morn- in', Fare thee well, Fare thee well, Fare thee well, thee Great get-tin' up morn- in'. well.

morn- in', Fare thee well, Fare thee well, Fare thee well, thee Great get-tin' up morn- in'. rit.

Most Done Ling'ring Here

Soprano, Alto, Baritone & Piano

Traditional Spiritual
arranged by Grace DeFreitas

Sad & Tender ♩ = 84

mp Soprano

SOPRANO
ALTO

PIANO

mp

1) If you get done be -

6

fore I do, Most done ling' ring here, Look out for me I am com-ing too, Most done ling' ring

12

p Soprano & Alto *cresc.* *mf*

here. I'm goin'a-way, goin' a-way, I'm most done ling'ring here. I'm goin'a-way to

P *cresc.* *mf*

18 *f mf* and I'm most done ling' ring here. *mp*

Ga - li - lee, and I'm most done ling' - ring here. 2) Well *mp*

2) Well

24

Jor - dan ri-ver is chil-ly and wide, Most done ling' ring here, We'll meet some day on the o - ther side,

Jor - dan ri-ver is chil-ly and wide, Most done ling' ring here, We'll meet some day on the o - ther side,

30 *p* *cresc.* *mp*

Most done ling' ring here. I'm goin'a-way, goin'a-way, I'm most done ling' ring here.

Most done ling' ring here. I'm goin'a-way, goin'a-way, Most done here. *mp*

7. *p* *cresc.* *mp*

36 I'm goin'a-way to Ga - li - lee, and I'm most done ling' ring here.

Musical notation for the first system, including vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs, and the piano accompaniment is in grand staff. Dynamics include *f* and *mf*.

I'm goin'a-way to Ga - li - lee, and I'm most done ling' ring here.

I'm goin'a-way to Ga - li - lee, and I'm most done ling' ring here.

Musical notation for the second system, including piano accompaniment. Dynamics include *f mf* and *mp*.

42 *mp* 3) No more load to haul, Most done ling' ring, ling'ring here, Soon my

Musical notation for the third system, including vocal lines and piano accompaniment. Dynamics include *mp*.

3) I ain't got no more load to haul, Most done ling'ring here, One day soon my

3) No more load to haul, Most done ling' ring here, — Soon my

Musical notation for the fourth system, including piano accompaniment.

48 name he'll call, Most done ling' ring here.

Musical notation for the fifth system, including vocal lines and piano accompaniment. Dynamics include *p* and *cresc.*

name he'll call, Most done ling' ring here.

I'm goin'a-way, goin' a-way, I'm most done ling'ring

name he'll call, Most done ling'ring here.

I'm goin'a-way, goin' a-way, Most done

Musical notation for the sixth system, including piano accompaniment. Dynamics include *p* and *cresc.*

cresc.

54

mp

I'm goin'a-way to Ga - li - lee, and I'm most done ling' ring here.

here.

mp

cresc.

f mf

I'm goin'a-way to Ga - li - lee, and I'm most done ling' - ring here.

here.

optional div.

mp

cresc.

f mf

mp

60

mp

4) The Pro-mised Land is where I'm bound, Most done ling'ring here, You

mp

4) The Pro - mised Land is where I'm bound, Most done ling'ring here, — You

66

p

cresc.

wait right there I'll be com - in' round, Most done ling' ring here.

I'm goin'a-way, goin'a-way, I'm

p

cresc.

wait right there I'll be com-in' round, Most done ling' ring here.

I'm goin'a-way, goin' a-way,

72 *mp* most done ling' ring here. *cresc.* I'm goin' a-way to Ga - li - lee, *f* and I'm *mf*

Most done here. *mp* *cresc.* I'm goin' a-way to Ga - li - lee, *f* and I'm *mf*

76 most done *rit.* ling' ring here. *a tempo* *p*

most done ling' ring here. *rit.* *a tempo* optional div. *p*

most done ling' ring here. *p*

rit. *a tempo* *p* *rit.*

I Know It Was the Blood

Soprano, Alto, Baritone & Piano

traditional
arranged by Grace DeFreitas

♩ = 132

SOPRANO

ALTO

BARITONE

PIANO

mp

6

S.

know it was the blood, I know it was the blood, I
 2) was my Sa - viour's blood, It was my Sa - viour's blood, It
 3) pierced him in his side, They pierced him in his side, They
 4) com - ing back a - gain, He's com - ing back a - gain, He's

mp

A.

1) Was the blood, Was the blood,
 2) Sa - viour's blood, Sa - viour's blood,
 3) In his side, In his side,
 4) Back a - gain, Back a - gain,

mp

B.

1) Was the blood, Was the blood,
 2) Sa - viour's blood, Sa - viour's blood,
 3) In his side, In his side,
 4) Back a - gain, Back a - gain,

lightly

mp

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10

crescendo *f* *subito p*

S. know it was the blood for me. One day when I was lost, He
 was my Sa-viour's blood for me.
 pierced him in his side for me.
 com - ing back a - gain for me.

crescendo *f* *subito p*

A. Was the blood for me. One day when I was lost, He
 Sa - viour's blood for me.
 In his side for me.
 Back a - gain for me.

crescendo *f* *optional div.* *subito p*

B. Was the blood for me. One day when I was lost, He
 Sa - viour's blood for me.
 In his side for me.
 Back a - gain for me.

crescendo *f* *subito p*

16 (optional rubato) (a tempo) *mp* *cresc.* *mf*

S. died up-on the cross. I know it was the blood for me.
 It was my Sa - viour's blood for me.
 They pierced him in his side for me.
 He's com - ing back a - gain for me.

(optional rubato) (a tempo) *mp* *cresc.*

A. died up-on the cross. His blood shed for

(optional rubato) (a tempo) *mp* *cresc.*

B. died up-on the cross. His blood shed for

(optional rubato) *lightly (a tempo)*

mp *cresc.*

12.

20

1.2.3. 4. *rit.* *f*

S.

2) It___
3) They___
4) He's___

A. *mf* *rit.* *f*
shed for___ me. shed for___ me.

B. *mf* *rit.* *f*
shed for___ me. shed for___ me.

1.2.3. 4. *mf* *rit.* *f*