

# FIVE SPIRITUALS

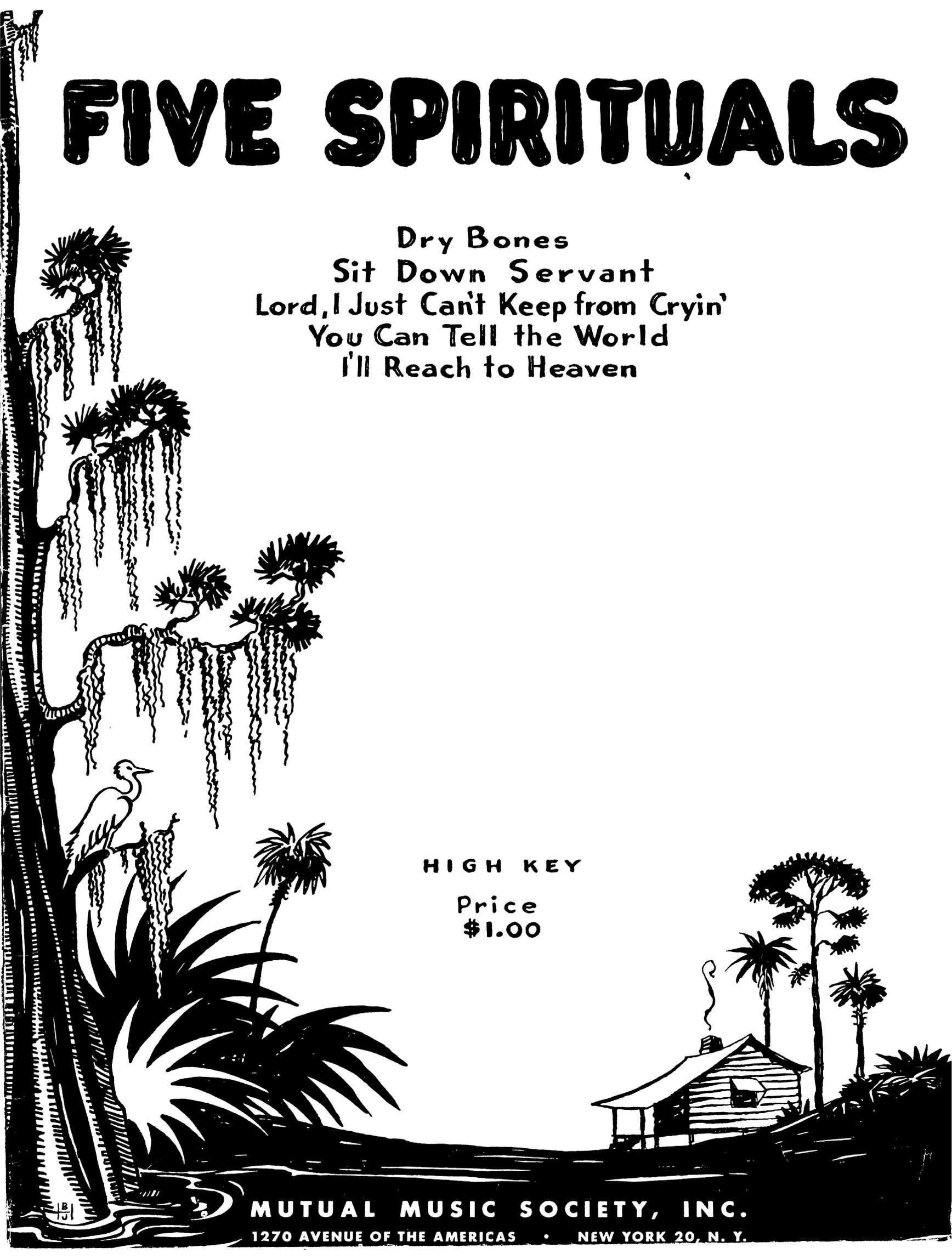
Dry Bones  
Sit Down Servant  
Lord, I Just Can't Keep from Cryin'  
You Can Tell the World  
I'll Reach to Heaven

HIGH KEY

Price  
\$1.00

MUTUAL MUSIC SOCIETY, INC.

1270 AVENUE OF THE AMERICAS • NEW YORK 20, N. Y.



Copyright 1946 MUTUAL MUSIC SOCIETY, INC.  
1270 Avenue of the Americas, New York 20, N. Y.

# Dry Bones

## Spiritual

Arranged by  
MARGARET BONDS

Andantino

Piano

*pp*

The piano introduction consists of two staves. The right hand plays a melodic line with a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andantino' and the dynamics are 'pp'.

The vocal entry begins with the lyrics "Dese ole bones o' mine, Dese ole bones o' mine,". The piano accompaniment continues with a steady accompaniment of chords and single notes. The dynamics are marked 'p'.

The vocal entry continues with the lyrics "Dese ole bones o' mine shall rise to-gether in the morn-ing. Dem". The piano accompaniment continues with a steady accompaniment of chords and single notes. The dynamics are marked 'p'.

Slow - decisive beat

The vocal entry continues with the lyrics "bones dem bones dem dry bones, Dem bones dem bones dem dry bones, Dem". The piano accompaniment continues with a steady accompaniment of chords and single notes. The dynamics are marked 'p'.

The vocal entry continues with the lyrics "bones dem bones dem dry bones shall rise to-gether in the morn-ing. From the". The piano accompaniment continues with a steady accompaniment of chords and single notes. The dynamics are marked 'p'.

M 272-12

Copyright 1946 MUTUAL MUSIC SOCIETY, Inc., 1270 Avenue of the Americas, New York 20, N. Y.

International Copyright Secured

Made in U. S. A.

ALL RIGHTS RESERVED Including the Right of Public Performance for Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright.

toe bone\_ to the foot bone\_ From the foot bone\_ to the ank-le bone\_ From the

*pp cresc.*

ank-le bone\_ to the leg bone\_ From the leg bone\_ to the

*mp cresc.*

knee bone\_ From the knee bone\_ to the thigh bone\_ From the

thigh bone\_ to the hip bone\_ From the hip bone\_ to the back bone\_ From the

*poco a poco cresc. al cadence*

*poco a poco cresc. al cadence*

back bone\_ to the fin-ger bone\_ From the fin-ger bone\_ to the hand bone\_ From the

hand bone\_ to the arm bone\_ From the arm bone\_ to the shoul-der bone\_ From the

*gva*..... *loco*

shoul-der bone\_ to the neck bone\_ From the neck bone\_ to the head bone, Dem

*f*

bones dem bones dem dry — bones, Dem bones dem bones dem

*f*

dry — bones, Dem bones dem bones dem dry bones — shall

*f non rit*

rise to - geth - er in the morn - ing.

*f non rit*

# Sit Down Servant

Spiritual

Arranged by  
MARGARET BONDS

Andantino con moto

Piano

*mf non legato*

Sit down ser- vant, I can't sit down\_ Sit down ser- vant, I can't sit down\_

Sit down ser- vant, I can't sit down\_ My soul's so hap- py Lord, I can't sit down\_

1. That ain't all\_ you\_ know\_ you prom- ised me\_

2. That ain't all\_ you\_ know\_ you prom- ised me\_

*pp*

Prom- ised me\_ a long white robe\_ and a pair\_ of\_

Prom- ised me\_ a star- ry crown\_ and a gold- en\_

M 272-12

Copyright 1946 MUTUAL MUSIC SOCIETY, Inc., 1270 Avenue of the Americas, New York 20, N. Y.

International Copyright Secured

Made in U. S. A.

ALL RIGHTS RESERVED including the Right of Public Performance for Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright.

*a tempo*  
*with tenderness*

wings.  
harp.

Go o-ver yon-der an - gel get my ser - vant's  
Go o-ver yon-der an - gel get my ser - vant's

wings,  
crown,

Place them on - my ser-vant's frame, Now ser-vant do - sit down.  
Place it on - my ser-vant's head, Now ser-vant do - sit down.

*little slower than tempo I*

Sit down ser - vant, I can't sit down - Sit down ser - vant, I can't sit down - Sit down ser - vant, I

*non legato*

1.

can't sit down - My soul's so hap - py Lord, I can't sit down -

*pp* *D.S.*

2. *f*

soul's so hap - py Lord, I can't sit down. \_\_\_\_\_

*f* *Fine*

# Lord, I Just Can't Keep From Cryin'

Spiritual

Arranged by  
MARGARET BONDS

Moderato (never too slow)

*mp*

Piano

1. Lord, I

*p*

just can't keep from cry - in' some time  
 2. fold my arms and cry some time  
 3. hum a tune and cry some time

— Lord, I just can't keep from cry - in' some time  
 — Lord, I fold my arms and cry some time  
 — Lord, I hum a tune and cry some time

— When my heart is full of sor - row — And my  
 — When my heart is full of sor - row — And my  
 — When my heart is full of sor - row — And my

eyes are full of tears - Lord, I just can't keep from  
 eyes are full of tears - Lord, I fold my arms and  
 eyes are full of tears - Lord, I hum a tune and

5  
 cry - in' - some time. 1. 2. Lord, I  
 cry some 3. Lord, I  
 cry some

2. 3.  
 time. 3. Lord, I time.

pp

# You Can Tell The World

## Spiritual

Arranged by  
MARGARET BONDS

**Maestoso**

**Piano** *f with a clang*

*f* You can tell the world a - bout

this, You can tell the na - tion a - bout that, Tell 'em what Je - sus has done, Tell 'em that the

Com - fort - er has come, And He brought joy, joy, joy - to my soul. *mf* 1. He

took my feet out the mer - cy clay - Lawd done done jes what He said - Yes, He did - Yes, He did - He placed them on the healed the sick and

Rock to stay - raised the dead - Yes, He did - Yes, He did; You *staccato*

can tell the world\_ a-bout this, You can tell the

na-tion\_ a-bout that, Tell 'em what Je-sus has done, Tell 'em that the Com-fort-er has

come, And He brought joy, joy\_ joy\_ to my soul. 1. D.S.   
2. My

soul, 2. And He brought joy, joy\_ joy to my\_

soul. R.H.

*fff accelerando*

# I'll Reach To Heaven

Spiritual

Arranged by  
MARGARET BONDS

Moderato (with a steady beat)

Piano

*p* *pp molto legato* *cresc.*

King Je - sus will be mine I'm mos' done work-ing with the cross-es, King

*mf* *non ritard. mf*

Je - sus will be mine I'll reach to heav-en bye an' eye; The moon run down in a

*molto legato*

pur-ple\_ stream, The sun re-fused to shine, and all the stars dis - ap-peared, King

*marcato*  
*détaché*

Je - sus will be mine.

*L.H.* *pp* *cresc.*

M 272 - 12

Copyright 1946 MUTUAL MUSIC SOCIETY, Inc., 1270 Avenue of the Americas, New York 20, N. Y.

International Copyright Secured

Made in U. S. A.

ALL RIGHTS RESERVED Including the Right of Public Performance for Profit

Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright.

*mf*

King Je-sus will be mine I'm mos' done work-ing with the

*non ritard. mf*

cross-es, King Je-sus will be mine I'll reach to heav-en bye an' bye.

*8va.*

*subito*

I wish I was in heav'n To see my moth-er when she en-tered, My

*subito*

*mf*

moth-er wore a long white robe, Out-shined the glit-ter-ing sun, Out - shined the glit-ter-ing

*8va.....*

*L.H.*

*mf*

*f*

sun. I'm mos' done work-ing with the cross-es, Out - shined the glit-ter-ing-

*cresc.*

*f*

*p a little slower*

sun, I'll reach to heav-en bye an' bye. My knee bone's a -

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'sun,' followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *ff* and *mp*.

*build and poco accel.*

ach - in', My sides a-rack-in' wid a pain, I real-ly be-lieve I'm a

The second system continues the vocal and piano parts. The vocal line has a more active melody with eighth and quarter notes. The piano accompaniment features a steady bass line and chords. The dynamic marking *build and poco accel.* is present.

*cresc.*

*mf cresc.*

child of God and heav - en is my - aim, And heav-en is my aim, I'm

The third system shows the vocal line and piano accompaniment. The piano part has a more complex texture with many chords. Dynamic markings *cresc.* and *mf cresc.* are used.

*decrease.*

mos' done work-ing with the cross-es And heav-en is my aim, I'll

The fourth system continues the piece. The piano accompaniment has a prominent bass line. There are markings for *L.H.* and *R.H.* on the piano part. The dynamic marking *decrease.* is present.

reach to heav-en bye and bye.

The fifth system concludes the piece. The vocal line has a simple melody. The piano accompaniment features chords and moving lines. Dynamic markings include *p*, *non rit.*, and *pp*.