



Piano
light

Spirituals & Gospels

24 leichte Arrangements

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Amazing Grace

Traditional
Arr.: H. Luedeman

G G/B C G G/B

1. A - maz - ing grace how sweet the sounds, that saved a

Detailed description: This system contains the first five measures of the piece. The key signature has one sharp (F#) and the time signature is 3/4. The treble clef part features chords G, G/B, C, G, and G/B. The bass clef part has a steady eighth-note accompaniment. The lyrics are: "1. A - maz - ing grace how sweet the sounds, that saved a".

6 Em⁷ D⁷ D G G/B

wretch like me. I once was lost but

Detailed description: This system contains measures 6 through 10. The treble clef part has chords Em⁷, D⁷, D, G, and G/B. A slur covers measures 7 and 8, and a triplet of eighth notes is marked in measure 9. The bass clef part continues the accompaniment. The lyrics are: "wretch like me. I once was lost but".

11 C G/D Em⁷ G/D D⁷ G

now I'm found, was blind but now I see.

Detailed description: This system contains measures 11 through 15. The treble clef part has chords C, G/D, Em⁷, G/D, D⁷, and G. A slur covers measures 14 and 15. The bass clef part continues the accompaniment. The lyrics are: "now I'm found, was blind but now I see.".

2. 'T was grace that taught my heart to fear,
And grace my fears relieved.
How precious did that grace appear,
The hour I first believed.

3. When we've been there ten thousand years,
Bright shining as the sun.
We've no less days to sing God's praise,
Than when we first begun.

4. Through many dangers, toils and snares,
I have already come.
This grace hath brought me safe thus far,
And grace will lead me home.

Amen

Traditional
Arr.: H. Luedeman

F B \flat Am Dm F/C B \flat /C F/C B \flat /C

A - men, A - men, A - men, A -

7 F/C C 7 F F/A Dm F A 7 Dm 7

men, A - men. 1. See the ba - by, ly - in' in a man - ger

13 C 7 /B \flat B \flat /D F/C C 7 /B \flat F/A B \flat F/C C 7 F

one Christ - mas morn - nin', A - men, A - men, A - men.

2. Amen, ...
See him in the temple, talking to the Elders,
How they marveled at his wisdom.

3. Amen, ...
See him in the garden, praying to his father
In deepest sorrow.

4. Amen, ...
Yes, he is my savior, Jesus did to help us,
And he rose on Easter.

5. Amen, ...
Hallelujah in the kingdom with my savior,
Amen, Amen.

Deep River

Traditional
Arr.: H. Luedeman

D Em G D

Deep riv - er, my home is o - ver Jor - dan.

5 Em Am D

Deep riv - er, Lord, I want to cross o - ver in that camp - ground. 1. Oh,

9 G D G D

don't you want to go to that gos - pel feast, that

13 Em D/F# Em A7 D

Prom - ised Land, where all is peace? Deep

18 Em G A D

riv - er, Lord, I want to cross o - ver in that camp - ground.

Dry Bones

Traditional
Arr.: H. Luedeman

F C F

E - zek - iel con - nect - ed them dry bones, E - zek - iel con - nect - ed them dry bones, E -

5 C C7 F

zek - iel con - nect - ed them dry bones. I hear the words of the Lord. Your

9 4x F Gb

toe bone con - nect - ed to your foot bone, your leg bone con - nect - ed to your
foot bone, your heel bone, your ankle bone, your leg bone, your

12 G

knee bone, your knee bone con - nect - ed to your thigh bone, your

15 Ab A

thigh bone con - nect - ed to your hip bone, your hip bone con - nect - ed to your

18 B \flat

back bone, your back bone con - nect - ed to your shoul - der bone, your -

21 B C

shoul - der bone con - nect - ed to your neck bone, your neck bone con - nect - ed to your

24 C G 7 C C

head bone. I hear the word of the Lord. Them bones, them bones gon - na

28 G 7 C

walk a - round, them bones, them bones gon - na walk a - round, them bones, them bones gon - na

32 G G 7 C C

walk a - round. I hear the word of the Lord. Dis - con - nect them bones, them

36 G7 C

dry bones, dis-con - nect them bones, them dry bones, dis-con - nect them bones, them

40 G G7 C

dry bones. I hear the word of the Lord. Your

43 3x C B

head bone con - nect - ed from your neck bone, your
neck bone con - nect - ed from your shoulder bone, your
shoulder bone con - nect - ed from your back bone, your back bone con - nect - ed from your

46 Bb A

hip bone, your hip bone con - nect - ed from your thigh bone, your thigh bone con - nect - ed from your

50 Ab G

knee bone, your knee bone - con - nect - ed from your leg bone, your leg bone con - nect - ed from your

54 G \flat F

an-kle bone, your an-kle bone con-nect-ed from your heel bone, your heel bone con-nect-ed from your

58 C C 7

foot bone, your foot bone con-nect-ed from your toe bone. I hear the word of the

62 F F C 7

Lord. Them bones, them bones, them dry— bones, them bones, them bones, them

66 F 1. C C 7

dry— bones, them bones, them bones, them dry— bones. I hear the word of the

70 F 2. F B \flat C 7 F

Lord Them hear the word of the Lord.

Down By The Riverside

Traditional
Arr.: H. Luedeman

G C D⁷ G Em

I'm gon-na lay down my bur - den down by the riv - er - side, —

5 Am D⁷ Am D⁷ G

down by the riv - er-side, — down by the riv - er-side. — I'm gon-na lay down my

10 C D⁷ G G⁷/F Em Am G/D D⁷ G

bur - den down by the riv - er-side, — down by the riv - er - side.

16 G⁷ C G Em⁷

I ain't gonna stu-dy — war no more, — stu-dy — war no more, —

21 1. D⁷/A G/D D⁷ G 2. D⁷/A G/D D⁷ G

ain't stu - dy war no more, ain't stu - dy war no more. —

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into five systems, each with a treble and bass clef. Chord symbols are placed above the staff to indicate the harmonic structure. The lyrics are written below the staff, with hyphens indicating syllables that span across notes. The piece concludes with a first and second ending for the final phrase.

Gimme That Old Time Religion

Traditional
Arr.: H. Luedeman

Musical notation for the first system, measures 1-4. The key signature is one sharp (F#) and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef. Chords G and D are indicated above the staff.

Gim-me that old time re - li - gion, — gim - me that old time re -

Musical notation for the second system, measures 5-8. The key signature is one sharp (F#) and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef. Chords G, Em7, C, G/C, D7, and G are indicated above the staff.

li - gion, — gim - me that old time re - li - gion, it's good e - nough for me. It will

Musical notation for the third system, measures 9-12. The key signature is one sharp (F#) and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef. Chords G, D, G, and C/G are indicated above the staff.

do when the world's on fire, — it will do when the world's on fire, — it will

Musical notation for the fourth system, measures 13-16. The key signature is one sharp (F#) and the time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef. Chords Em7, Am7, G/C, D7, and G are indicated above the staff.

do when the world's on fire, — it's good e - nough for me.

Glory, Hallelujah!

(John Brown's Body)

Traditional
Arr.: H. Luedeman

G Em7 G C G D

John Brown's bod-y lies a-mould-ring in his grave, John Brown's bod-y lies a-mould-ring in his grave.

5 G Em7 B7 Em C D7 G

John Brown's bod-y lies a-mould-ring in his grave, but his soul goes march-ing on.

9 G D G C G

Glo-ry, glo-ry, hal-le-lu-jah! Glo-ry, glo-ry, hal-le-lu-jah!

13 G Em7 B7 Em C D7 G

Glo-ry, glo-ry, hal-le-lu-jah! And his soul goes march-ing on.

Go Down, Moses

Traditional
Arr.: H. Luedeman

Em B7 Em Am Em B7

When Is - rael was in E - gypt - land, let my peo - ple go!

4 Em Em B7 Em Am Em B7

Op - pressed so hard they could not stand, let my peo - ple go!

8 Em Em Am Em B7 Em

Go down, Mo - ses, way down in E - gypt - land.

13 Am Em B7 Em

Tell Pha to let my - peo - ple go.

Go, Tell It On The Mountains

Traditional
Arr.: H. Luedeman

E Amaj7 E C#m7 B7

Go, tell it on the moun - tains, o - ver the hills and—

4 E B7 E Amaj7 E A E B7

ev' - ry where. Go, tell it on the moun - tains that Je - sus Christ is

8 E *Fine* E B/D# C#m7 B7/D# B7 E

born. When I was a seek - er I thought both night and day, I

13 C#m7 E/B Amaj7 F#m7 B7 *D.C. al Fine*

asked my Lord to help me and He taught me to pray.

Good News! The Chariot's Comin'

Traditional
Arr.: H. Luedeman

Chords: G, D, G/D, C/D

Good news! The Char-i-ot's com-in'. Good news! The Char-i-ot's com-in'. Good

Chords: G, G, Cmaj7, D7, G, C

news! The Char-i-ot's com-in', and I don't want it to leave me be-hind. There's a

Chords: G, C, C/D, C, G/D, D, G, C/G

long white robe in the heav-en, I know. There's a long white robe in the heav-en, I know. There's a

Chords: G/B, G/D, C/D, C/E, G/C, D, G

long white robe in the heav-en, I know, and I don't want it to leave me be-hind.

Heaven

Traditional
Arr.: H. Luedeman

G Bm G

I got shoes, — you got shoes, — all God's chil-dren got

Detailed description: This system contains the first three measures of the piece. The key signature has one sharp (F#). The first measure has a G chord, the second a Bm chord, and the third a G chord. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'I got shoes, — you got shoes, — all God's chil-dren got'.

Bm⁷ G Em⁷ Bm⁷ Em⁷

shoes, my Lord. — When I get to heav-en, gon-na put on them shoes, — I'm gon-na

Detailed description: This system contains measures 4 through 8. Measure 4 has a Bm7 chord, measure 5 has a G chord, measure 6 has an Em7 chord, measure 7 has a Bm7 chord, and measure 8 has an Em7 chord. The melody continues in the treble clef, and the bass line provides harmonic support. The lyrics are: 'shoes, my Lord. — When I get to heav-en, gon-na put on them shoes, — I'm gon-na'.

C(add9) A⁷ G Am⁷ G C

walk, yeah, — walk, yeah, — I'm gon-na walk — all o-ver God's heav-en, yeah, — Lord,

Detailed description: This system contains measures 9 through 13. Measure 9 has a C(add9) chord, measure 10 has an A7 chord, measure 11 has a G chord, measure 12 has an Am7 chord, measure 13 has a G chord, and measure 14 has a C chord. The melody continues in the treble clef, and the bass line provides harmonic support. The lyrics are: 'walk, yeah, — walk, yeah, — I'm gon-na walk — all o-ver God's heav-en, yeah, — Lord,'.

Bm⁷ Em A⁷sus4 D⁷ G⁷/F D^b7

heav-en, yeah, — Lord, heav-en, Lord! — Ev'-ry-bo-dy's talk-in' of but

Detailed description: This system contains measures 15 through 19. Measure 15 has a Bm7 chord, measure 16 has an Em chord, measure 17 has an A7sus4 chord, measure 18 has a D7 chord, measure 19 has a G7/F chord, and measure 20 has a Db7 chord. The melody continues in the treble clef, and the bass line provides harmonic support. The lyrics are: 'heav-en, yeah, — Lord, heav-en, Lord! — Ev'-ry-bo-dy's talk-in' of but'.

14 C⁷ G C D⁷/F[#] D⁷

no one's ev - er go - in' to heav - en, yeah, — Lord, heav - en, Lord! — I'm gon - na

17 G Am⁷ G/B C A⁷/C[#] D⁷sus4 G

walk all o - ver God's heav - en, oh, yeah! —

2.

I got a robe, you got a robe,
 All God's children got robes, my Lord.
 When I get to heaven gonna wear that robe,
 I'm gonna shout, yeah, shout, yeah,
 I'm gonna shout all over God's heaven, yeah, Lord,
 heaven, yeah, Lord, heaven, Lord!
 Ev'rybody's talkin' of but no one's ever goin' to heaven,
 yeah, Lord, heaven, Lord!
 I'm gonna shout all over God's heaven, oh, yeah!

3.

I got wings, you got wings,
 All God's children got wings, my Lord.
 When I get to heaven gonna use them wings,
 I'm gonna fly, yeah, fly, yeah,
 I'm gonna fly all over God's heaven, yeah, Lord,
 heaven, yeah, Lord, heaven, Lord!
 Ev'rybody's talkin' of but no one's ever goin' to heaven,
 yeah, Lord, heaven, Lord!
 I'm gonna fly all over God's heaven, oh, yeah!

He's Got The Whole World In His Hands

Traditional
Arr.: H. Luedeman

The musical score is written for piano and voice. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The score is divided into five systems, each with a measure number at the beginning. The lyrics are written in the vocal line, and the piano accompaniment consists of chords and rhythmic patterns. Chord symbols (D and A) are placed above the staff to indicate the harmonic structure. The lyrics are: "1. He's got the whole world in his hands, He's got the whole world in his hands, He's got the whole world in his hands. 2. He's got the ti-ny lit-tle ba-by in his hands, He's got the ti-ny lit-tle ba-by in his hands, He's got the ti-ny lit-tle ba-by in his hands." The score ends with a double bar line.

1. He's got the whole world in his hands, He's got the whole world in his hands, He's got the whole world in his hands.

2. He's got the ti-ny lit-tle ba-by in his hands, He's got the ti-ny lit-tle ba-by in his hands, He's got the ti-ny lit-tle ba-by in his hands.

Joshua Fit The Battle Of Jericho

Traditional
Arr.: H. Luedeman

Dm Dm/C Dm/B \flat A Gm A

Jo-shua fit the bat-tle of Je-ri-cho, Je-ri-cho, Je-ri-cho,

5 Dm Dm/C Dm/B \flat A Dm 1. Fine

Jo-shua fit the bat-tle of Je-ri-cho, and the walls came tumb-ling down.

9 2. Dm Dm Dm/C Dm/B \flat A Dm Dm/B \flat

down. You may talk a-bout the kings of Gi-de-on, you may talk a-bout the man of

13 A Dm Dm/C Dm/B \flat A Dm D.C. al Fine

Saul, there's none like good old Jo-shu-a, at the bat-tle of Je-ri-cho.

Kum ba yah

Traditional
Arr.: H. Luedeman

C F C Am Em Dm⁷ G⁷

Kum ba yah, my Lord, kum ba yah. Kum ba yah, my Lord, kum ba yah. Kum ba

6 C F C/E F C/G G⁷ C

yah, my Lord, kum ba yah. Oh Lord, kum ba yah.

The musical score for 'Kum ba yah' is written in 3/4 time. It consists of two systems of piano accompaniment. The first system has seven measures with chords C, F, C, Am, Em, Dm7, and G7. The lyrics are 'Kum ba yah, my Lord, kum ba yah. Kum ba yah, my Lord, kum ba yah. Kum ba'. The second system starts at measure 6 and has seven measures with chords C, F, C/E, F, C/G, G7, and C. The lyrics are 'yah, my Lord, kum ba yah. Oh Lord, kum ba yah.' The piano part features a steady bass line with chords in the right hand.

Michael, Row The Boat Ashore

Traditional
Arr.: H. Luedeman

C F C

Mi - chael, row the boat a - shore, hal - le - lu - jah, Mi - chael,

5 Em G C/G G C

row the boat a - shore, hal - le - luh - jah!

The musical score for 'Michael, Row The Boat Ashore' is written in common time (C). It consists of two systems of piano accompaniment. The first system has four measures with chords C, F, and C. The lyrics are 'Mi - chael, row the boat a - shore, hal - le - lu - jah, Mi - chael,'. The second system starts at measure 5 and has five measures with chords Em, G, C/G, G, and C. The lyrics are 'row the boat a - shore, hal - le - luh - jah!' The piano part features a steady bass line with chords in the right hand.

Oh Happy Day

Traditional
Arr.: H. Luedeman

The musical score is arranged in four systems, each with a piano accompaniment (treble and bass clefs) and a vocal line. The key signature is D major (two sharps) and the time signature is common time (C).

System 1: Chords D and G. Lyrics: Oh hap-py day, oh hap-py day when Je-sus

System 2: Chords A, G, A, G, D, A. Lyrics: washed, oh when he washed, when Je-sus washed,

System 3: Chords A⁷, D, D, Bm⁷, G. Includes a triplet of eighth notes. Lyrics: he washed my sin a - way. Oh hap-py day, oh hap-py

System 4: Chords A⁷, G, D, Bm⁷, Em⁷. Lyrics: day. 1. He taught me how to watch, and live en-joy-ing ev'ry-day, fight and ev' - ry -

22 Bm⁷ D/G G A D Bm⁷ Em

stay, day, fight and ev' - ry - day. Oh hap - py day, oh hap - py

28 A⁷ D G Em⁷ A⁷ G/A D

day, oh hap - py day, oh hap - py day, oh hap - py day.



Rev. Charles Lyles (p) &
The Harlem Gospel Singers

Photo: Olivier Michel

Oh, When The Saints

Traditional
Arr.: H. Luedeman

Oh, when the saints — go march-in' in, — oh, when the

saints go march - in' in, I want to be in that

num - ber, oh, when the saints go march - in' in.

2.
And when the stars begin to shine,
And when the stars begin to shine,
I want to be in that number,
Oh, when the stars begin to shine.

3.
When Gabriel blows in his horn,
When Gabriel blows in his horn,
I want to be in that number,
When Gabriel blows in his horn.

4.
And when the band begins to play,
And when the band begins to play,
I want to be in that number,
Oh, when the band begins to play.

5.
And when they crown him King of Kings,
And when they crown him King of Kings,
I want to be in that number,
Oh, when they crown him King of Kings.

Rock My Soul

Traditional
Arr.: H. Luedeman

D A⁷

Rock my soul in the bos-om of A - bra-ham, rock my soul in the

4 D A⁷

bos-om of A - bra-ham, rock my soul in the bos-om of A - bra-ham, oh, rock - a my

8 D A⁷

soul. So high I can't get o - ver it, so low I

12 D A⁷

can't get un - der it, so wide I can't get 'round of it, got to come in that

16 D A

door. Rock my soul, rock my soul,

21 D A⁷ D

rock my soul, oh, rock my soul.

Over In The Gloryland

Traditional
Arr.: H. Luedeman

G D G⁷ C

Way o - ver in the glo - ry - land, see

6 G B⁷/D[#] Em B^b7

- that hap - py an - gel - band, o - ver in the glo - ry -

11 A⁷ D⁷ G D

land. O - ver in the glo - ry -

16 G⁷ C G

land, see that hap - py an - gel - band,

21 Bm⁷ Em⁷ A⁷ D⁷ G G⁷ C Cm G *Fine*

o - ver in the glo - ry - land.

25 C D^{dim}

Sin - ners, there are rocks a - head, don't for - get what Je - sus said,

29 G/D B/D[#] Em B^b7 A⁷ D⁷

o - ver in the glo - ry - land.

33 G G C C^{#dim}

Wan - na walk through heav - en's door, bow your head and sin no more,

37 Em Eb⁷ A⁷ D⁷ G C G *D.C. al Fine*

o - ver in the glo - ry - land.

Sometimes I Feel Like A Motherless Child

Traditional
Arr.: H. Luedeman

Em⁷ B9/D[#] Gm6/D A(add9)/C[#] C6 B⁷

1. Some-times I feel like a moth-er-less child, some-times I feel like a

B⁷ Em Em⁷ B9/D[#] Gm6/D A⁷/C[#] Am⁷ B⁷sus4

4 moth-er-less child, some-times I feel like a moth-er-less child, a long way— from

B⁷ Em C6 B⁷sus4 Em C6 E^{sus4}

8 home, a long way— from home. True be-liev-er!— A

Am⁷ B⁷sus4 B⁷ Em C6 B⁷sus4 E^{sus4} Em

12 long way— from home, a long way— from home.

The musical score is written for piano in the key of D major (one sharp) and common time. It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-3) features a melody in the treble clef and a bass line in the bass clef. The second system (measures 4-7) continues the melody and bass line. The third system (measures 8-11) includes a melodic phrase in the treble clef and a bass line. The fourth system (measures 12-15) concludes the piece with a final melodic phrase in the treble clef and a bass line. Chord symbols are placed above the notes, and lyrics are written below the treble clef staff. Measure numbers 4, 8, and 12 are indicated at the beginning of their respective systems. Trills and triplets are marked with '3' and a bracket.

Steal Away

Traditional
Arr.: H. Luedeman

C6 A7sus4 E/G# Em7/G

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

Detailed description: This system contains the first five measures of the piece. The key signature has two sharps (F# and C#) and the time signature is common time (C). The first measure is in C6, the second in A7sus4, the third in E/G#, and the fourth and fifth in Em7/G. The melody is in the treble clef and the accompaniment is in the bass clef.

6 Gmaj7/F# D/F# G7/F E7 A7 D6 G D/F# F#m7

steal a - way home. I ain't got long to stay here. My Lord— calls me, He calls me by the

Detailed description: This system contains measures 6 through 11. Measure 6 starts with Gmaj7/F# and D/F# chords. The key signature remains two sharps. The melody continues in the treble clef, and the bass clef accompaniment features various chords including G7/F, E7, A7, D6, G, D/F#, and F#m7.

12 B7 F#m7 Am/C B7 F7 Fdim E7 A7 D6

thun - der; the trum - pet— sounds with - in— my soul! I ain't got long to stay here.

Detailed description: This system contains measures 12 through 17, which end with a double bar line. Measure 12 starts with B7 and F#m7 chords. The melody continues in the treble clef, and the bass clef accompaniment features chords including Am/C, B7, F7, Fdim, E7, A7, and D6.

2.
Steal away, steal away,
steal away to Jesus.
Steal away, steal away home.
I ain't got long to stay here.
Green trees a-bending,
Poor sinner stands a-trembling;
The trumpet sounds within my soul!
I ain't got long to stay here.

Swing Low, Sweet Chariot

Traditional
Arr.: H. Luedeman

G C G/D G Em D

Swing low, ——— sweet cha - ri - ot, ——— com-in' for to car-ry me home.

5 G C G/D Em⁷ Am⁷ D G *Fine*

Swing — low, sweet cha - ri - ot, ——— com-in' for to car-ry me home. 1. I

9 G C G/D G Em D

looked o-ver Jor-dan and what did I see? ——— Com-in' for to car-ry me home. A

13 G G⁷ C G/D Em Am⁷ D G *D.C. al Fine*

band — of an-gels — look-in' af-ter me, ——— com-in' for to car-ry me home.

Wade In The Water

Traditional
Arr.: H. Luedeman

Em G C B

Wade in the wa - ter. Wade in the wa - ter, chil - dren.

5 Em Em C Am Em/B B7 Em *Fine*

Wade in the wa - ter. God's goin' to trou-ble the wa - ter.

9 G G/F# G/F Em7 C Em/B B7 Em

1. See that band all dressed in white. God's goin' to trou-ble the wa - ter. The

13 D7 G6 B7 Em C Em/B B7 Em *D.C. al Fine*

lead - er looks like the Is - rael - ite. God's goin' to trou-ble the wa - ter.