

# THE SPIRITUALS SERIES

## Standin' in the Need of Prayer

African-American Spiritual  
Arranged by Stephen M. Lee

*Gospel swing* (♩. = ca. 132)

Piano

Ab Db/Ab Ab7 Db/Ab Ab Db/Ab Ab7 Db/Ab Ab Db/Ab

Tenor solo

Yes, it's me,

Ab7 Db Ab Ab/C Db Ddim Eb7

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FROM THE COLLECTION **Stand by Me: A Celebration of African-American Song**  
Octavo Packet #30113342 CD #30113343

it's me, oh Lawd, I'm stand - in' in the

Ab Db/Ab Ab7 Db/Ab Ab Db/Ab Ab7 Db/Ab Ab

need of prayer! Yes, it's me, it's

Bb7(b9) Eb7 Ab7 Db/Ab Ab7 Db/Ab

me, oh Lawd, I'm stand - in' in the need of prayer.

Ab Db/Ab Ab7 Db/Ab Bb7(b9) Eb7 Ab

**REFRAIN**

Yes, it's me, it's me, oh Lawd, I'm

Ab Db/Ab Ab7 Db/Ab Ab Db/Ab Ab7 Db/Ab

stand - in' in the need of \_\_\_ prayer! \_\_\_ Yes, \_\_\_ it's me, it's

**Soprano**  
Alto  
Tenor  
Bass

Stand - in' in the need of \_\_\_ prayer! \_\_\_

Ab Bb7(b9) Eb7 Ab7 Db/Ab Ab7 Db/Ab

me, oh \_\_\_ Lawd, \_\_\_ I'm stand - in' in the need of \_\_\_ prayer. \_\_\_

Stand - in' in the need of \_\_\_ prayer! \_\_\_

Ab Db/Ab Ab7 Db/Ab Bb7(b9) Eb7 Ab

VERSES

1. Not mah fa - ther, not mah moth - er, but it's me, oh Lawd, I'm  
 (2. Not mah) sis - tah, not mah broth - er, but it's me, oh Lawd, I'm

Ab7

1. stand - in' in the need of prayer! Not mah fa - ther, not mah  
 2. stand - in' in the need of prayer! Not mah sis - tah, not mah

1, 2. Stand - in' in the need of prayer!

Ab Bb7(b9) Eb7 Ab7

1. moth - er, but it's me, — oh Lawd, — I'm stand - in' in the need of — prayer! —  
2. broth - er, but it's me, — oh Lawd, — I'm stand - in' in the need of — prayer! —

1, 2. Stand - in' in the need of — prayer! —

Bb7(b9) Eb7

1. — 2. Not mah 2. — Yes, it's me,

1. — 2. —

1 Ab 2 Ab

## REFRAIN

it's me, oh Lawd, I'm stand - in' in the

Stand - in' in the

Ab Db/Ab Ab7 Db/Ab Ab Db/Ab Ab7 Db/Ab Ab

need of prayer! Yes, it's me, it's

need of prayer!

Bb7(b9) Eb7 Ab7 Db/Ab Ab7 Db

me, oh \_\_\_ Lawd, \_\_\_ I'm stand-in' in the need of \_\_\_ prayer! \_\_\_

Stand-in' in the need of \_\_\_ prayer! \_\_\_

Ab Db/Ab Ab7 Db/Ab Bb7(b9) Eb7 Ab

Soprano *f* Yes, it's me, it's me, oh Lawd! \_\_\_ Yes, it's

Alto *f* Yes, it's

Ab7(#9)

me, it's me, oh Lawd! \_\_\_

me, it's me, oh Lawd! \_\_\_ Yes, it's me, it's

Yes, it's me!

*sub. p*

T

B

me, oh Lawd!\_ Yes, it's me, it's me, oh Lawd!\_

*f* Oh Lawd, it's me, it's me, it's me, oh Lawd!\_

*sub. p* Yes, it's me!

Yes, it's me, it's me, oh Lawd!\_

*sub. p* Yes, it's me!

Oh Lawd, it's me, it's me, it's me, oh Lawd! Oh Lawd, it's

\*Soloist should begin to ad-lib over the choir.



Yes, it's me, it's me, oh Lawd! — Yes, —  
*sub. p* Yes, — it's me!  
me, it's me, it's me, oh Lawd! — Oh Lawd, it's me, yes, —  
*8va* —

*sub. p* — it's me! — *f* — Yes, it's me! —  
*sub. p* — it's me! — *f* Oh Lawd, it's me, yes, *sub. p* it's me! —  
*(8va)* —

**Soloist**

I'm stand - in' in the need of \_\_\_ prayer! \_\_\_

**S** *f*  
stand - in' in the need of \_\_\_ prayer! \_\_\_

**T** *f*  
stand - in' in the need of \_\_\_ prayer! \_\_\_

*8va* ----- **A<sup>b</sup>** **B<sup>b</sup>7(b9)** **E<sup>b</sup>7**

Yes, \_\_\_ it's me, it's me, oh \_\_\_ Lawd, \_\_\_ I'm

**A<sup>b</sup>7** **D<sup>b</sup>/A<sup>b</sup>** **A<sup>b</sup>7** **D<sup>b</sup>/A<sup>b</sup>** **A<sup>b</sup>** **D<sup>b</sup>/A<sup>b</sup>** **A<sup>b</sup>7** **D<sup>b</sup>/A<sup>b</sup>**

1 (to page 7)

stand - in' in the need of \_\_\_ prayer! \_\_\_

1 (to page 7)

stand - in' in the need of \_\_\_ prayer! \_\_\_

1 (to page 7)

Bb7(b9) Eb7 Ab

2 (to page 7)

stand - in' in the need of, \_\_\_ I'm stand - in' in the need of, \_\_\_ I'm

2

stand - in' in the need of, \_\_\_ stand - in' in the need of, \_\_\_

2

Bb7(b9) Eb7 Bb7(b9) Eb7

The musical score consists of three systems. The first system is the vocal line in G major, with lyrics: "stand - in' in the need of \_\_\_\_\_ prayer!". It includes a *rit.* marking and a fermata over the final note of the phrase. The second system is the piano accompaniment, also in G major, with the same lyrics. It includes a *rit.* marking and a fermata over the final chord. The third system is the chord chart, showing the progression: Bb7(b9), Eb7, and Ab. The piano accompaniment includes a *rit.* marking and a fermata over the final chord.

\*Soloist should improvise freely at the fermata, as if singing a cadenza.

## Composer Notes

Musicians who earnestly desire to study and learn the art of playing Black Gospel music must recognize that most scored arrangements are based upon music that is rooted in improvisation; such improvisation is inextricably linked to the creativity and ability of the musicians. In particular, this piano arrangement attempts to capture the improvisatory yet disciplined gospel piano style of New Orleans musician E. Dwight Franklin. As with most arrangements in the Black Gospel music style, this score should serve as a guide to the pianist and vocalist; transcriptions of improvisations are not the be-all and end-all of Gospel music.

—Stephen M. Lee