Jesus in the Morning (Praise Him)

African-American Spiritual

Arranged by
Stephen M. Lee

FROM THE COLLECTION
Stand by Me: A Celebration of African-American Song
Octavo Packet #30113342
CD #30113343
Jesus in the Morning (Praise Him)

African-American Spiritual
Arranged by Stephen M. Lee

INTRO Rubato (q. = ca. 88)

Improvise tastefully

Solo

Piano

Praise Him! Praise Him! Praise Him!

Praise Him in the morning. Praise Him in the noon-time.

Praise Him! Praise Him! Praise Him!

Praise Him when the sun goes down!

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VERSES 1-3

1. Praise Him!
2. Serve Him!
3. Love Him!

1. Praise Him in the morning.
2. Serve Him in the morning.
3. Love Him in the morning.

1. Praise Him in the noon-time.
2. Serve Him in the noon-time.
3. Love Him in the noon-time.

1. Praise Him when the sun goes down!
2. Serve Him when the sun goes down!
3. Love Him when the sun goes down!

Jesus in the Morning
Jesus in the Morning (Praise Him)  
(Reprise)

African-American Spiritual
Arranged by Stephen M. Lee

Solo  

Praise Him!  
Serve Him!  
Love Him!  
Je sus!  

Soprano  

Praise Him!  
Serve Him!  
Love Him!  
Je sus!  

Alto  

Praise Him!  
Serve Him!  
Love Him!  
Je sus!  

Tenor  

Praise Him!  
Serve Him!  
Love Him!  
Je sus!  

Bass  

Praise Him!  
Serve Him!  
Love Him!  
Je sus!  

Piano  

(For rehearsal only)

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Jesus in the Morning

1. Praise Him in the morning
2. Serve Him in the morning
3. Love Him in the morning
4. Jesus in the morning

Serve Him in the morning
Love Him in the morning
Jesus in the morning
Jesus in the Morning

1. morning. Praise Him in the
2. morning. Serve Him in the
3. morning. Love Him in the
4. morning. Jesus in the

1-4. morning. Yes, in the

1-4. morning. Yes, in the

1-4. morning. Yes, in the

1-4. morning. Yes, in the
Jesus in the Morning

1. noon - time.
   Praise __ Him!

2. noon - time.
   Serve __ Him!

3. noon - time.
   Love __ Him!

4. noon - time.
   Je - sus!

Why don't you praise __ Him!

Why don't you serve __ Him!

Why don't you love __ Him!

I'm call - in' Je - sus!
Jesus in the Morning

1. Praise Him when the sun
2. Serve Him when the sun
3. Love Him when the sun
4. Jesus when the sun

5. Serve Love Jesus when the sun
6. Praise Him when the sun
7. Him! Him! Him! Jesus

Jesus in the Morning
Jesus in the Morning

1-3

1-4. _____ goes ______ down!

1-3

1-4. sun____ goes ______ down, ______ down.

1-3

1-4. sun____ goes ______ down, ______ down.

1-3

1-4. sun____ goes ______ down, ______ down.

1-3

1-4. sun____ goes ______ down, ______ down.
Composer Notes

“Jesus in the Morning” is presented in two distinct styles in this octavo. When used in the context of the larger Stand by Me packet (OCP ed. 30113342), the solo version, in a Black gospel style, acts as the fourth movement, with the choral version, in a jazz style, acting as the finale to the work.

The solo version is actually a duet between soloist and piano, demonstrating the complementary relationship between piano and solo voice in Black gospel music, whereby the piano is a partner, or a complement to the solo, vocal, or instrumental line, not a subordinate accompaniment. In this complementary relationship, piano and soloist enter into a call-and-response musical dialogue, punctuated by ebb and flow, tension and release, and a progressive layering of tasteful improvisations. In particular, this piano transcription attempts to capture the improvisatory yet disciplined gospel-piano style of New Orleans musician E. Dwight Franklin. As in most transcriptions in the Black gospel music style, this particular piano transcription should serve as a guide to the instrumentalist. Musicians who earnestly desire to study and learn the art of playing Black gospel music must recognize that most scored transcriptions are based upon music that is rooted in improvisation. Such improvisation is inextricably linked to the creativity and ability of the soloist and instrumentalist. Therefore, transcriptions of improvisations are not the “be all and end all” of piano performance.

The second version of “Jesus in the Morning” is reminiscent of the Big Band era of Duke Ellington and the acapella, jazz vocal style of the male sextet Take Six. Because the seven voice chorus in this jazz version complements the solo voice as would a piano, the piano is presented here as an option for performance.

—Stephen Lee