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**Jesus in the Morning (Praise Him)**  
SSAATTB Choir, Solo, and Piano

arr. Stephen M. Lee



# THE SPIRITUALS SERIES



## **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

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# Jesus in the Morning (Praise Him)

African-American Spiritual  
Arranged by Stephen M. Lee

INTRO *Rubato* (♩. = ca. 88)

Improvise tastefully

Solo

Piano

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VERSES 1-3

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

1. Praise Him in the morn - ing. \_\_\_\_\_                      Praise Him in the noon - time. \_\_\_\_\_  
 2. Serve Him in the morn - ing. \_\_\_\_\_                      Serve Him in the noon - time. \_\_\_\_\_  
 3. Love Him in the morn - ing. \_\_\_\_\_                      Love Him in the noon - time. \_\_\_\_\_

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

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

## VERSE 4

4. Je - sus! \_\_\_\_\_ Je - sus! \_\_\_\_\_

4. Je - sus in the morn - ing. \_\_\_\_\_ Je - sus in the

4. noon - time. \_\_\_\_\_ Je - sus! \_\_\_\_\_ Je - <sup>4</sup>

4. - sus! \_\_\_\_\_ Je - sus when the sun \_\_\_\_\_ goes \_\_\_\_\_ down! \_\_\_\_\_


# Jesus in the Morning (Praise Him)

## (Reprise)

African-American Spiritual  
Arranged by Stephen M. Lee


*à la Duke Ellington* (♩. = ca. 100)

**Solo**




1. Praise \_\_\_\_\_ Him! \_\_\_\_\_  
2. Serve \_\_\_\_\_ Him! \_\_\_\_\_  
3. Love \_\_\_\_\_ Him! \_\_\_\_\_  
4. Je - - sus! \_\_\_\_\_

**Soprano**




1. Praise \_\_\_\_\_ Him! \_\_\_\_\_ Praise \_\_\_\_\_ Him! \_\_\_\_\_ Oh! \_\_\_\_\_  
2. Serve \_\_\_\_\_ Him! \_\_\_\_\_ Serve \_\_\_\_\_ Him! \_\_\_\_\_ Oh! \_\_\_\_\_  
3. Love \_\_\_\_\_ Him! \_\_\_\_\_ Love \_\_\_\_\_ Him! \_\_\_\_\_ Oh! \_\_\_\_\_  
4. Je - sus! \_\_\_\_\_ Je - sus! \_\_\_\_\_ Oh! \_\_\_\_\_

**Alto**




1. Praise \_\_\_\_\_ Him! \_\_\_\_\_ Praise \_\_\_\_\_ Him! \_\_\_\_\_ Oh! \_\_\_\_\_  
2. Serve \_\_\_\_\_ Him! \_\_\_\_\_ Serve \_\_\_\_\_ Him! \_\_\_\_\_ Oh! \_\_\_\_\_  
3. Love \_\_\_\_\_ Him! \_\_\_\_\_ Love \_\_\_\_\_ Him! \_\_\_\_\_ Oh! \_\_\_\_\_  
4. Je - sus! \_\_\_\_\_ Je - sus! \_\_\_\_\_ Oh! \_\_\_\_\_

**Tenor**




1. Praise \_\_\_\_\_ Him! \_\_\_\_\_ Praise \_\_\_\_\_ Him! \_\_\_\_\_ Oh! \_\_\_\_\_  
2. Serve \_\_\_\_\_ Him! \_\_\_\_\_ Serve \_\_\_\_\_ Him! \_\_\_\_\_ Oh! \_\_\_\_\_  
3. Love \_\_\_\_\_ Him! \_\_\_\_\_ Love \_\_\_\_\_ Him! \_\_\_\_\_ Oh! \_\_\_\_\_  
4. Je - sus! \_\_\_\_\_ Je - sus! \_\_\_\_\_ Oh! \_\_\_\_\_

**Bass**



1. Praise \_\_\_\_\_ Him! \_\_\_\_\_ Praise \_\_\_\_\_ Him! \_\_\_\_\_ Oh! \_\_\_\_\_  
2. Serve \_\_\_\_\_ Him! \_\_\_\_\_ Serve \_\_\_\_\_ Him! \_\_\_\_\_ Oh! \_\_\_\_\_  
3. Love \_\_\_\_\_ Him! \_\_\_\_\_ Love \_\_\_\_\_ Him! \_\_\_\_\_ Oh! \_\_\_\_\_  
4. Je - sus! \_\_\_\_\_ Je - sus! \_\_\_\_\_ Oh! \_\_\_\_\_

**Piano**



(For rehearsal only)

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1. Praise \_\_\_\_\_ Him! \_\_\_\_\_ Praise Him in the  
 2. Serve \_\_\_\_\_ Him! \_\_\_\_\_ Serve Him in the  
 3. Love \_\_\_\_\_ Him! \_\_\_\_\_ Love Him in the  
 4. Je - sus! \_\_\_\_\_ sus! \_\_\_\_\_ Je - sus in the

1. Praise \_\_\_\_\_ Him! \_\_\_\_\_ Praise Him in the  
 2. Serve \_\_\_\_\_ Him! \_\_\_\_\_ Serve Him in the  
 3. Love \_\_\_\_\_ Him! \_\_\_\_\_ Love Him in the  
 4. Je - sus! \_\_\_\_\_ Je - sus in the

1. Praise \_\_\_\_\_ Him! \_\_\_\_\_ Praise Him in the  
 2. Serve \_\_\_\_\_ Him! \_\_\_\_\_ Serve Him in the  
 3. Love \_\_\_\_\_ Him! \_\_\_\_\_ Love Him in the  
 4. Je - sus! \_\_\_\_\_ Je - sus in the

1. Praise \_\_\_\_\_ Him! \_\_\_\_\_ Praise Him in the  
 2. Serve \_\_\_\_\_ Him! \_\_\_\_\_ Serve Him in the  
 3. Love \_\_\_\_\_ Him! \_\_\_\_\_ Love Him in the  
 4. Je - sus! \_\_\_\_\_ Je - sus in the

1. Praise \_\_\_\_\_ Him! \_\_\_\_\_ Praise Him in the  
 2. Serve \_\_\_\_\_ Him! \_\_\_\_\_ Serve Him in the  
 3. Love \_\_\_\_\_ Him! \_\_\_\_\_ Love Him in the  
 4. Je - sus! \_\_\_\_\_ Je - sus in the

1. morn - ing. — Praise Him in the  
 2. morn - ing. — Serve Him in the  
 3. morn - ing. — Love Him in the  
 4. morn - ing. — Je - sus in the

1-4. morn - ing. — Yes, — in — the —

1-4. morn - ing. — Yes, — in — the —

1-4. morn - ing. — Yes, — in — the —

1-4. morn - ing. — Yes, — in — the —

The musical score consists of six staves. The first staff is a vocal line with four parts. The second, third, and fourth staves are vocal lines for parts 1-4. The fifth staff is a bass line for parts 1-4. The sixth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. A large 'PREVIEW' watermark is overlaid on the score.

1. noon - time. \_\_\_ Praise \_\_\_\_\_ Him! \_\_\_  
 2. noon - time. \_\_\_ Serve \_\_\_\_\_ Him! \_\_\_  
 3. noon - time. \_\_\_ Love \_\_\_\_\_ Him! \_\_\_  
 4. noon - time. \_\_\_ Je - - sus! \_\_\_

1. noon - time. \_\_\_ Praise \_\_\_\_\_ Him! \_\_\_  
 2. noon - time. \_\_\_ Serve \_\_\_\_\_ Him! \_\_\_  
 3. noon - time. \_\_\_ Love \_\_\_\_\_ Him! \_\_\_  
 4. noon - time. \_\_\_ Je - - sus! \_\_\_

1. noon - time. \_\_\_ Praise \_\_\_\_\_ Him! \_\_\_  
 2. noon - time. \_\_\_ Serve \_\_\_\_\_ Him! \_\_\_  
 3. noon - time. \_\_\_ Love \_\_\_\_\_ Him! \_\_\_  
 4. noon - time. \_\_\_ Je - - sus! \_\_\_

1. noon - time. \_\_\_ Praise \_\_\_\_\_ Him! \_\_\_  
 2. noon - time. \_\_\_ Serve \_\_\_\_\_ Him! \_\_\_  
 3. noon - time. \_\_\_ Love \_\_\_\_\_ Him! \_\_\_  
 4. noon - time. \_\_\_ Je - - sus! \_\_\_

1. noon - time. \_\_\_ Why don't you praise \_\_\_\_\_ Him! \_\_\_  
 2. noon - time. \_\_\_ Why don't you serve \_\_\_\_\_ Him! \_\_\_  
 3. noon - time. \_\_\_ Why don't you love \_\_\_\_\_ Him! \_\_\_  
 4. noon - time. \_\_\_ I'm call - in' Je - - sus! \_\_\_



1. Praise \_\_\_\_\_  
 2. Serve \_\_\_\_\_  
 3. Love \_\_\_\_\_  
 4. Je \_\_\_\_\_

1. Praise \_\_\_\_\_ Him! \_\_\_\_\_  
 2. Serve \_\_\_\_\_ Him! \_\_\_\_\_  
 3. Love \_\_\_\_\_ Him! \_\_\_\_\_  
 4. Je - sus! \_\_\_\_\_

1. Praise \_\_\_\_\_ Him! \_\_\_\_\_  
 2. Serve \_\_\_\_\_ Him! \_\_\_\_\_  
 3. Love \_\_\_\_\_ Him! \_\_\_\_\_  
 4. Je - sus! \_\_\_\_\_

1. Praise \_\_\_\_\_ Him! \_\_\_\_\_ Go on and praise \_\_\_\_\_ Him! \_\_\_\_\_  
 2. Serve \_\_\_\_\_ Him! \_\_\_\_\_ Go on and serve \_\_\_\_\_ Him! \_\_\_\_\_  
 3. Love \_\_\_\_\_ Him! \_\_\_\_\_ Go on and love \_\_\_\_\_ Him! \_\_\_\_\_  
 4. Je - sus! \_\_\_\_\_ I'm call - in' Je - sus! \_\_\_\_\_

1. Praise \_\_\_\_\_ Him! \_\_\_\_\_  
 2. Serve \_\_\_\_\_ Him! \_\_\_\_\_  
 3. Love \_\_\_\_\_ Him! \_\_\_\_\_  
 4. Je - sus! \_\_\_\_\_

1. Praise \_\_\_\_\_ Him! \_\_\_\_\_  
 2. Serve \_\_\_\_\_ Him! \_\_\_\_\_  
 3. Love \_\_\_\_\_ Him! \_\_\_\_\_  
 4. Je - sus! \_\_\_\_\_

1. \_\_\_\_\_ Him! \_\_\_\_\_ Praise Him when the sun \_\_\_\_\_  
 2. \_\_\_\_\_ Him! \_\_\_\_\_ Serve Him when the sun \_\_\_\_\_  
 3. \_\_\_\_\_ Him! \_\_\_\_\_ Love Him when the sun \_\_\_\_\_  
 4. - sus! \_\_\_\_\_ Je - sus when the sun \_\_\_\_\_

1. Praise \_\_\_\_\_ Him \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_  
 2. Serve \_\_\_\_\_ Him \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_  
 3. Love \_\_\_\_\_ Him \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_  
 4. Je - sus \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_

1. Praise \_\_\_\_\_ Him \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_  
 2. Serve \_\_\_\_\_ Him \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_  
 3. Love \_\_\_\_\_ Him \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_  
 4. Je - sus \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_

1. Praise \_\_\_\_\_ Him \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_  
 2. Serve \_\_\_\_\_ Him \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_  
 3. Love \_\_\_\_\_ Him \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_  
 4. Je - sus \_\_\_\_\_ when \_\_\_\_\_ the \_\_\_\_\_

1-3 *D.C.*

1-4. \_\_\_\_\_ goes \_\_\_\_\_ down! \_\_\_\_\_

1-3 *D.C.*

1-4. sun \_\_\_\_\_ goes \_\_\_\_\_ down, \_\_\_\_\_ down. \_\_\_\_\_

1-4. sun \_\_\_\_\_ goes \_\_\_\_\_ down, \_\_\_\_\_ down. \_\_\_\_\_

1-4. sun \_\_\_\_\_ goes \_\_\_\_\_ down, \_\_\_\_\_ down. \_\_\_\_\_

1-4. sun \_\_\_\_\_ goes \_\_\_\_\_ down, \_\_\_\_\_ down. \_\_\_\_\_

1-3 *D.C.*

1-4. sun \_\_\_\_\_ goes \_\_\_\_\_ down, \_\_\_\_\_ down. \_\_\_\_\_

The musical score consists of six systems. The first system is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure of music followed by a repeat sign and a first ending bracket labeled '1-3' and 'D.C.'. The second system is a vocal line with lyrics '1-4. sun \_\_\_\_\_ goes \_\_\_\_\_ down, \_\_\_\_\_ down. \_\_\_\_\_'. It features a melody with eighth notes and quarter notes, including accents. The third system is a piano accompaniment for the right hand, mirroring the vocal melody. The fourth system is a piano accompaniment for the left hand, providing harmonic support with chords and eighth notes. The fifth system is a piano accompaniment for the right hand, similar to the third system. The sixth system is a piano accompaniment for the left hand, similar to the fourth system. A large 'PREVIEW' watermark is overlaid diagonally across the center of the page.

**Final**

S  
4. down, \_\_\_\_\_ down \_\_\_\_\_ goes \_\_\_\_\_ down.

A  
4. down, \_\_\_\_\_ down \_\_\_\_\_ goes \_\_\_\_\_ down.

T  
4. down, \_\_\_\_\_ down \_\_\_\_\_ goes \_\_\_\_\_ down.

B  
4. down, \_\_\_\_\_ down \_\_\_\_\_ goes \_\_\_\_\_ down.

**Final**

## 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