

Go Tell It on the Mountain

Traditional Spiritual

arr. Gary Ewer

♩ = 138 Swing

Piano

The piano introduction consists of two staves (treble and bass clef) in 4/4 time. It begins with a forte (f) dynamic. The melody is primarily in the right hand, featuring a mix of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

A

5 *f*

Go tell it on the moun - tain, the hills and ev - ry - where, —

f

Go tell it on the moun - o - ver the hills and ev - ry - where, —

This section contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with a similar rhythmic pattern to the introduction, supporting the vocal melody. The lyrics are: "Go tell it on the moun - tain, the hills and ev - ry - where, —" and "Go tell it on the moun - o - ver the hills and ev - ry - where, —".

f

This section shows the piano accompaniment for the second line of the song. It continues the musical theme established in the introduction and the first line, with a consistent rhythmic accompaniment.

9

Go on the moun - tain that Je - sus Christ is born!

Go tell it on the moun - tain that Je - sus Christ is born!

This section contains the second line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with a similar rhythmic pattern. The lyrics are: "Go on the moun - tain that Je - sus Christ is born!" and "Go tell it on the moun - tain that Je - sus Christ is born!".

This section shows the piano accompaniment for the end of the song. It concludes with a final chord and a few more notes, providing a satisfying ending to the piece.

B sopranos and altos

13 *mf*

1. When I was a seek - er, I sought both night and day, I

17 *mf*

asked the Lord to help me, — and .ne the way;

C

21 *f*

Go on the moun - tain, o - ver the hills and ev - 'ry - where, —

G. tell — it on the moun - tain, o - ver the hills and ev - 'ry - where —

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

25

Go tell it on the moun - tain that Je - sus Christ is born!

Go tell it on the moun - tain that Je - sus Christ

D tenors and basses

29

2. He made me a watch-man on the ci - ty wall, and

33

a a Christ - ian, I am the least of all.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

37 **E** *f*

Go tell it on the moun - tain, o - ver the hills and ev - 'ry - where, —

Go tell it on the moun - tain, o - ver the hills and 'ry - where —

41

Go tell it on the moun - tain .sus Christ is born! 3. Down *f*

Go tell it on the moun .at Je - sus Christ is born! 3. Down *f*

45 **F**

in ly man - ger the hum - ble Christ was born, and

in a lone - ly man - ger the hum - ble Christ was born, and

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

49

God sent our sal - va - tion that bless - ed Christ - mas morn.

God sent our sal - va - tion that bless - ed Christ - mas m'

53 **G** *f*

Go tell it on the moun - tain over the hills and ev - 'ry - where,

Go tell it on the moun - tain o - ver the hills and ev - 'ry - where,

57

it on the moun - tain that Je - sus Christ is born!

Go tell it on the moun - tain that Je - sus Christ is born!

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

61 **H** *ff*

Go tell it on the moun - tain, o - ver the hills and ev - 'ry - where,

ff

Go tell it on the moun - tain, o - ver the hills and 'ry - where,

65 *rit.* *mo'*

Go tell it on the moun - tain sus Christ is born!

Go tell it on the moun that Je - sus Christ is born!

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

"Go Tell It on the Mountain" is an African-American spiritual song, compiled by John Wesley Work Jr., dating back to at least 1865. This arduous task for Work as spirituals were passed down verbally, from plantation to plantation; very few were ever written down. Since then the song has been sung and recorded by many gospel and secular performers. It is considered a Christmas carol as its original lyrics celebrate the Nativity of Jesus. An alternate final line references the birth of Christ, instead declaring that "Jesus Christ is Lord". In 1963, the musical team Peabo Bryson and Mary, along with their musical director Milt Okun, adapted and rewrote "Go Tell It on the Mountain" as "Let My People Go", their lyrics referring specifically to: Exodus and using the phrase "Let my people go", referring implicitly to the civil rights struggle of the early 1960s. This version became a moderately successful single for them.

According to religious studies professor and civil rights historian Charles Marsh, it was African-American civil rights leader Fannie Lou Hamer who combined this song with the spiritual "Go Down Moses", taking the last line of the chorus, "let my people go" and substituting it in the chorus. Marsh does not document this claim, but notes that Hamer was highly active in civil rights work beginning in the 1950s, and that the use of the Exodus story and the singing of spirituals played a central role in her activities.

A version was also recorded by the Wailers with Peter Tosh on lead vocal. This version contains no reference to the birth of Christ and the line is replaced by "Set my people free". The song appears on The Best of The Wailers album.