Three hundredth program of the 2017-2018 season.

VOCAL STUDIES

CHORAL STUDIES

University of North Texas

MEN'S CHORUS

Gideon Burrows, conductor

Presented in partial fulfillment of the degree
Doctor of Musical Arts in Choral Conducting

Panki Kim, piano

and

WOMEN'S CHORUS

Charlotte Botha, conductor

Wonil Noh, guest conductor

Panki Kim, piano

THURSDAY, NOVEMBER 9, 2017

8:00 PM

WINSPEAR HALL

MURCHISON PERFORMING ARTS CENTER

Faculty

Stephen F. Austin
Richard Croft
Molly Fillmore
William Joyner
Jennifer Lane
Lauren McNeese Feldman

Faculty (cont’d)

Stephen Morscheck
Elvia Puccinelli
Helen Dewey Reikošfi
David Robinson
Jeffrey Snider
Carol Wilson

Teaching Fellows

Samantha Dupic
Brandi Estwick
Jocelyn Hansen
Danny Lickteig
Michael McGee
Rachel Nyetam
Kimberly Watson
Samantha Wood

College of Music Administration

John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
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Raymond Rowell - Assistant Dean, Scholarships and External Affairs
Benjamin Brand - Director, Graduate Studies
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Upcoming Events

Concert Choir - Nov. 14
A Cappella Choir - Nov. 28
Collegium Singers & Baroque Orchestra - Dec. 1

“Handl & Handel: Motets by Jacob Handl and Messiah, Part 1 by George Frideric Handel”
music.unt.edu/choral - all concerts begin at 8:00 pm in Winspear Hall unless noted
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Photography and videography are prohibited.

WOMEN’S CHORUS

Soprano 1
Natasha Becker
Gabrielle Cordray
Athena Davidson
Arcadia Everett
Melanie Gorsalitz
Maeghan-Nicole Hedley
Natalie McCurley
Megan Rose
Sarah Shrimpton
Ali Solomon

Soprano 2
Emily Adams
Sarah Bernard
Deza Bingley
Kiala Brookins
Xinwei Chen
Catherine Clopton
Susie Danheim
Olivia De Chermont
Jessica Donaldson
Sophie Doviak
Meredith Gray
Krystine Hall
Naomi Hardwick
Melissa Jitariu
Lily Jones
Sydney Le
Marissa Marmolejo
Anna Mohr
Sierra Morrison
Sushma Penupala
Tatum Specht
Madison Sullivan
Katherine Taylor
Mary Taylor

Phanarai Prapin
Trakulwatanachai
Lillian Unger
Baylee van Ryswyk
Elizbeth Williams
Abigail Young
Kaitlin Young

Alto 1
Joana Aguilar
Brookly Brown
Emily Cayas
Grace Denner
Mckenna Dials
Sierra Eden
Natalie Foremes
Rachel Freemont
Jacqueline Garcia
Jonell Goss
Ashlea Heard
Lois Marvel
Cathlyn McCrorey
Anna Orr
Iris Quezada
Maryssa Redding
Alyssa Ring
Lauren Samonte
Jennifer Sheppard
Katie Smith
Lydia Turner
Andrea Varnado
Elisa Wawi
Easel Yoo

Alto 2
Ceirstyn Adami
Jade Alexandria
MaKayla Almeida
Samantha Clark
Brianna Cumiskey
Dianna Deming
Ibissa Ferguson
Chelsea Hartman
Cassie Hudson
Emma Johnson
Bethany Le
Amber Lucky
Lauren Mayberry
Sunita Narayana
Katherine Neal
Victory Nwabufo
Jessica Obordo
Gloriany Perez
Troy Prevost
Ambar Rivera Rodriguez
Emily Rose
Jaclynn Smith
Savannah Waltenbaugh
MEN'S CHORUS — “JUBILANT HOPE”

Fight the Good Fight with All Thy Might,  
Opus 54, No. 5 (1964; rev. 1993)..............................John Gardner (1917-2011)

Three Sacred Texts • Samuel Gaskin, organ

Notre Père (1953) .......................................................... Frank Martin (1890-1974)

Gloria, Messe “Cum Jubilo” (1967) .......................... Maurice Duruflé (1902-1986)

Benedictus, The Armed Man:  
A Mass for Peace (2000)........................................... Karl Jenkins (b. 1944)

Two American Folk Tunes

Down in the Valley..........................................................Kentucky Folk Tune  
arr. 1948 George Mead (1902-1996)

Coffee Grows on White Oak Trees..................................American Folk Song  

Two Traditional Spirituals

Joshua Fit de Battle of Jericho ........................................... Traditional Spiritual  
arr. 2006 Howard Helvey (b. 1968)

Panki Kim and Samuel Gaskin, piano

Dry Bones (2000) ..........................................................Traditional Spiritual  
arr. 2000 Mark Hayes (b. 1953)

additional text and music
Mr. Burrows earned his M.M. in Choral Conducting from Brigham Young University where he studied with Dr. Ronald Staheli, Rosalind Hall, and Dr. Andrew Crane. At BYU, he served as the graduate assistant for the Men’s Chorus, Women’s Chorus, Concert Choir and University Singers, and also as the director of the University Chorale. He received his M.Ed. in Educational Leadership from the University of Idaho, and his B.M. in Music Education from Brigham Young University.

Wonil Noh, a native of Korea, is in his third year of pursuing his doctorate in choral conducting at University of North Texas. He holds degrees from the Presbyterian University and Theological Seminary in Seoul, South Korea, BM and MM in church music and choral conducting, where he was the assistant for the Concert Choir and Chancel Choir. He was a winner of the Seoul Oratorio Festival Conducting competition and a finalst of the National Chorus of Korea Conducting Competition. His church choir was invited by the KCMA (Korea Church Music Association) Convention to perform as the best church choir in the nation in 2013. Wonil founded the KOSIAN Multicultural Children’s Choir, composed of singers from China, Indonesia, Philippines, Bangladesh, and Korea. The choir was invited by the Supreme Court of Korea to sing for the President and won the C-Channel Broadcasting Competition. As an educator, he received an award of superior teaching from the Educational Institute Association in Gyeonggi Province. Also, he was invited by the Ministry of Education in Korea to teach youth choirs, which were nominated for the final stage in the Korea Youth Choir Competition. He currently serves as music director of Chancel Choir and orchestra at the Korean Central United Methodist Church in Dallas.

WOMEN’S CHORUS — “LOOK UP!”

“As a people, we need to come together, look up, and learn to co-exist.”
Victory Nwabufo, Alto 2

“Amidst the chaos of the world we live in today, it can be difficult to see the bright side, to look up and to smile, especially for women. For 50 minutes almost every weekday, our chorus joins together as women looking up, singing together, feeling nothing but positivity.” Anna Orr, Alto 1

“Phones and other electronic devices allow you to connect with people miles away, yet you’re ignoring people right beside you. So, look up from that cell phone, IPad or IPod once in a while.” Jaclynn Smith, Alto 2


“Whenever I see a beautiful sunrise or sunset, I thank and praise God for the uplifting sight. I feel this same joy when I listen to the upper voices singing the opening like bells.” Brianna Cumiskey, Alto 2

Hebe deine Augen auf zu den Bergen, Elias, Opus 70 (1846) .........................Felix Mendelssohn (1809-1847)

“Whether you believe in God or any other deity or even another person, you can always lift your eyes and raise your head out of your sorrows. Help will always come.” Melanie Gorsalitz, Soprano 1

Two Canons by Female Composers

Now to the Moon (2017) ..........................................................Charlotte Botha (b. 1986)

“Now to the Moon is a bitter-sweet goodbye to our “most beloved” – which could be a place, person or feeling. It is written as a canon: The contour of our journey away from our most beloved is signified by the horizontal movement of the melody. Whenever we look up at the moon, we are reminded of our time with our most beloved. These memories are evoked when various parts of the melody align vertically to illuminate different harmonic spellings.” Charlotte Botha
Charlotte Botha is an enthusiastic conductor, composer, ensemble singer, and teacher of voice, music theory and aural training. She believes that choral music embraces difference and teaches tolerance. Originally from Klerksdorp, South Africa, she embarked on an ambitious career as a pianist, percussionist, chorister and vocal soloist from the age of 6.

She has had the privilege of singing under and learning from inspiring conductors and voice pedagogues such as Bunny Ashley-Botha, Christo Burger, Andre de Quadros, Jacques Imbrailo, Lone Larsen, Werner Nel, Zoltán Pad, Ragnar Rasmussen, Lee Shiak Yao, Hanli Stapela, Andre van der Merwe, Johann van der Sandl and Josep Villa i Casanas. She has been a singer and soloist in many choirs, such as: Akustika Chamber Singers (assistant conductor, 2012-2013), World Youth Choir (soprano section leader, 2017), and University of Pretoria Camerata (assistant conductor and voice builder, 2011, 2017).

During her BMus (University of Pretoria, 2009) and MMus (Nelson Mandela Metropolitan University, 2014) she specialised in choral conducting with Johann van der Sandl, Junita Lamprecht-Van Dijk and Peter-Louis van Dijk as her mentors.

As conductor of many well-known choirs, such as Pretoria High School for Girls Choir, Singkronies Chamber Choir and the Drakensberg Boys Choir, Charlotte cultivated a passion for group vocal technique. Charlotte attends choral conducting master classes as often as possible, and regularly presents workshops that promote the development of aural training skills through choral singing. Her interests include badminton, foreign cuisine, the study of phonetics and learning new languages.

Gideon Burrows is in his second year of doctoral studies pursuing a degree in choral conducting at the University of North Texas. He teaches Men’s Chorus and Fundamentals of Conducting for undergraduate students.

Prior to seeking graduate study, Mr. Burrows served as the choir director for the senior high and middle schools in Rigby, Idaho. Under his direction, the district’s choral program experienced immense growth, and his students were consistently recognized for their excellence and performance at local, state, and regional events including the 2013 NAIME Northwest Division Conference held in Portland, Oregon. He served as the Women’s Choir Repertoire and Standards Chair for the Idaho ACDA, and as the associate conductor for the Idaho Falls Sounds Choir and the Utah Baroque Ensemble. Mr. Burrows actively participates as a community and church musician, and has appeared as a clinician, adjudicator and guest conductor for various school and community events in Idaho, Utah and Texas.

**PROGRAM (cont’d)**

“Supermoon” photograph by Sarah Shrimpton, Soprano 1

**Two South African Pieces**

Uyinkhosi yamakhosi.................................as taught by Zamile Mzizi (b. 1987) trans. Charlotte Botha

“When the text reminds me to look up into the sky every once in a while and realize that we have this higher being who took the time to create each and every one of us in a uniquely different way. We have reason to feel calm and at peace knowing we have something more significant watching over us and keeping us safe.” Gloriany Perez, Alto 2

Shumayela....................................................Traditional isiZulu Hymn arr. Charlotte Botha

“When I sing Shumayela, I think of community. Sometimes all you have to do is look up to be reminded of the support and love around you.” Tatum Specht, Soprano 2

“This song brings me such happiness. The dancing symbolizes togetherness and is a reminder that it’s okay to look up from your world and connect with others face to face.” Brianna Cumiskey, Alto 2

**Be like the Bird (2009)..................................................... Abbie Betinis (b. 1980)**

“Birds learn to fly by chance. They literally take a leap of faith and their bodies carry them when they are ready to fly away.” Catherine Clopton, Soprano 2
I himmelen (1998) ........................................... Swedish Folk Chorale from Skattungbyn
arr. Karin Rehnqvist (b. 1957)

“Kulning is an archaic style of singing/calling, still used in Swedish folk music. It is traditionally performed outdoors to call for animals or to communicate with other people over long distances. It is produced as a straight, loud, piercing tone without vibrato and the vowel /y/ with and attack on /h/ or /d/. The larynx should be slightly raised in comparison to classical singing, and the sound should have a clear and forward focus, as when calling for someone outdoors.” Karin Rehnqvist

“We are all sheep, easily lost, our eyes on the ground below. But look up, and heed the voice that calls. It shepherds to safety and the greenest pasture.” Baylee Van Ryswyk, Soprano 2

“This piece reminds me of going home, wherever that may be, here on earth or to Heaven above.” Ashley Heard, Alto 1


Wonil Noh, guest conductor

“When I dance, people can see my emotions, thoughts and expressions only when I am looking up. The “Chindia” sunset dance is performed by men and women, closed in a circle with their arms on each other’s shoulders. If one looks down, they may fall, but also you lose the essence of the dance, you lose the connection with the others around you.” Sunita Narayana, Alto 2


“This piece is an extended hand that gestures to help me up from the ground, gently reminding me that I can (and must) try again.” Makayla Almeida, Alto 2

“Look up. Smile. Stop your crying and love life because it is such a beautiful thing, and we have so much to look forward to.” Hannah Mosing, former Alto 2

**MEN’S CHORUS NOTES**

**Fight the Good Fight with All Thy Might:** The fifth of John Gardner’s Five Hymns in Popular Style is a rally of hope. The upbeat figures from the chorus and accompaniment rouse the spirit to “faint not nor fear,” joyfully looking forward to promised rest and glory. Several decades after its original setting, this arrangement was completed by the composer at the request of the Palmetto Mastersingers of Columbia and first performed in 1993. It quickly became a beloved arrangement for many ensembles, finding a particularly cherished place within the literature for male choirs.

**Notre Père:** Near the end of World War II, Frank Martin was commissioned to write In terra pax, a large, two-part multi-movement work. It was hoped that it would soon be performed to celebrate the end of the conflict. “Notre Père” was originally included as the penultimate offering. Mimicking the reverence of chant, Martin juxtaposes the beautiful and haunting organ accompaniment against a unison choir singing the French text of “The Lord’s Prayer.”

**Gloria:** Maurice Duruflé wrote very little choral music and is better known for his other works. However, each of his choral offerings form part of the standard choral repertoire canon from the twentieth century. As with his Requiem (Op. 9) and motets (Op. 10), Duruflé bases the melodies of his “Cum Jubilo” mass on Gregorian chant. The “Gloria,” and overall work as a whole, is unique in that it was originally set for a unison male choir with orchestra, later adapting the instrumental parts for organ. The movement is one of the most flamboyant, exciting and stately portions of the Mass, and features a constantly-shifting meter normally found in the chant tradition in order to allow for the natural rhythm and stresses of the spoken text.

**Benedictus:** The Armed Man: A Mass for Peace was originally commissioned for the new millennium in hopes of leaving behind the “most war-torn and destructive century in human history.” Though the work is modeled after the traditional Catholic Mass, setting the traditional movements of the ordinary with exception of the “Credo,” Jenkins incorporated additional movements with texts representing a variety of religions and cultures. Written in light of the conflicts then occurring in Kosovo, Jenkins wanted the work to portray the “full range of emotions that the subjects of war and peace evoke.” Like Martin’s “Notre Père,” “Benedictus” (the second-to-last movement of the work) uses a simplistic formula and harmonies help convey the long held hope for joy finally realized with the arrival of peace.

**Two American Folk Tunes:** This set follows a different path of “jubilant hope.” In “Down in the Valley,” the poet declares his true feelings for his love, seeking to have the affection returned and ease his heart. ... and instrumental accompaniment changes slightly from verse to verse to mimic everything from a jaw/mouth harp to a drunk fiddler.

**Two Traditional Spirituals:** Many traditional spirituals trace their roots back to the songs of nineteenth-century African-American slaves. They often relate the biblical accounts of God’s intervention to free Israel from war and slavery, portraying the belief that they, too, would be freed from oppression and bondage. “Joshua Fit de Battle of Jericho” takes a modern approach to tell of Israel’s victory at the city of Jericho, supported by a four-hand piano accompaniment. “Dry Bones” recounts the vision of the prophet Ezekiel in which he was called to prophesy in a valley of dry bones. The piece features a strong dramatic and rhythmic drive leading toward the climax in which he summons all to “hear the word of the Lord.”
**Program (Cont'd)**

**Fire Dance of Luna**

Awake all you who from the lands, listen
to the evening song
Fire burn alight the sky the deepest night
arise!
Luna, Mighty Luna, sing out to Luna! Sing!
Move the magic into the music, Luna!
Sing oh Sing! Powerful Luna dance the
night away!

Let the world be filled with desire, oh,
magical Luna light your fire!
Through the mystic lights that appear you
save all from fear of dark and grey...

Show us Luna; shine your light and power.
Trust our eyes to see.
Make us see the beauty, glory, and
enchanting mystery magic beams:
It begins!
—Darius Lim (b. 1986)

**Text/Translations (Cont'd)**

**Weep No More**

Shed no tear! oh, shed no tear!
The flower will bloom another year.
Shed no tear! oh, shed no tear!
The flower will bloom another year.

"Look up!" painting by Ali Solomon, Soprano I

"The sky is always there for me, while my life has been going through many
changes. While I look up to the sky it gives me a nice feeling, like looking at
an old friend." - Yoko Ono
Fight the Good Fight with All Thy Might
Fight the good fight with all thy might,
Christ is thy strength, and Christ thy right;
Lay hold on life, and it shall be
Thy joy and crown eternally.

Run the straight race through God's good grace,
Lift up thine eyes and seek his face;
Life with its way before us lies,
Christ is the path, and Christ the prize.

Cast care aside, lean on thy guide:
His boundless mercy will provide;
Trust, and thy trusting soul shall prove
Christ is its life, and Christ its lore.

Faint not, nor fear, his arms are near;
He changeth not, and thou art dear;
Only believe, and thou shalt see that
Christ is all in all to thee.

Amen.
—John Samuel Besley Monsell (1811-1875)

Notre Père
Notre Père qui es aux cieux,
que Ton Nom soit sanctifié,
que Ton regne vienne,
que Ta volonté soit faite
sur la terre comme au ciel!
Donnens aujourdh'ui notre pain quotidien,
Pardonnez nous nos offenses,
Comme nous pardonnons à ceux
Qui nous ont offensés!
Ne nous induisez pas en tentation
Mais délivrez nous du mal!
Amen.

Our Father
Our Father which art in heaven,
Hallowed be thy name.
Thy kingdom come,
Thy will be done
in earth, as it is in heaven.
Give us this day our daily bread.
And forgive us our debts,
as we forgive our debtors.
And lead us not into temptation,
but deliver us from evil …
Amen.
—Matthew 6: 9-13 KJV

Shumayela
Shumayela ivangeli!
—Traditional

I himmelen
I himmelen, i himmelen, där herren gud själv bor
Huv härlig bliver sällheten, hur outsägligt stor
Där ansikte mot ansikte
Jag evigt, evigt gud får se, se herren sebaot

I himmelen, i himmelen, vad klarhet,
hög och ren
Ej själva solen liknar den uti sitt midsagsken
Den sol som aldrig nederfår
Och evigt oförmörkad står, är herren sebaot

I himmelen, i himmelen, vad sälla utan tal
Av änglarna och helgonen vad glans i ärans sol
Min själ skall bliva dessa lik
Av evighetens skatter rik, hos herren sebaot.
—Laurentius Laurinus (fl. 1622)

Come Let Us Teach
Come, let us teach the Gospel!

In Heaven’s Hall
In heaven’s hall, in heaven’s hall, where God the Lord resides
What utter joy what pleasure there, where happiness abides
And here we are, now face to face where God eternal fills the space, the Lord of Hosts.

In heaven’s hall, in heaven’s hall, what crystal purity!
Not even the sun in clarity can shine as bright
As he who is the sun that never sets
He never even darkened gets, the Lord of Hosts.

In heaven’s hall, in heaven’s hall, the blessed gather there.
And there the saints and angels wear a sheen and haloed hair!
My soul, your soul, shall ever be
Enriched for all eternity by God, the Lord of Hosts.
—Linda Schenck
PROGRAM NOTES (cont’d)

Benedicamus Domino
Benedicamus Domino
Deo dicamus gratias
Alleluia!
—Roman Mass

Hebe deine Augen auf zu den Bergen
Hebe deine Augen auf zu den Bergen,
von welchen dir Hilfe kommt.
Deine Hilfe kommt vom Herrn,
der Himmel und Erde gemacht hat.
Er wird deinen Fuss nicht gleiten lassen,
der dich behütet, schläft nicht.
—Psalm 121:1-3

TEXT /TRANSLATIONS (cont’d)

Gloria
Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.——

Latin Mass

Benedictus
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.—

CPDL (Choral Public Domain Library)

Let Us Give Praise To the Lord
Let us give praise to the Lord
To God, we bring our thanks.
Hallelujah!

I Will Lift Up Mine Eyes Unto the Hills
I will lift up mine eyes unto the hills,
from whence cometh my help.
My help cometh from the LORD,
which made heaven and earth.
He will not suffer thy foot to be moved:
he that keepeth thee will not slumber.
—King James Bible

Now to the Moon
Now to the Moon, I lift up my Heart
Forlorn is the Earth as you, my Love, depart
Whisper to the Moon, my Dear, for there lives my Heart
Tides they may turn, but my Love and I must part.
—Charlotte Botha (b. 1986)

Be like the Bird
Be like the bird that,
passing in her flight awhile on boughs too slight,
feels them give way beneath her and sings, knowing she hath wings.
—Victor Hugo (1802-1885)

You Are the King of Kings
You are the King of kings
You are Creator of this earth
All nations are in awe of your Greatness
All nations praise You
Hallelujah!
—trans. Zamile Mzizi/Charlotte Botha

Uyinkhosi yamakhosi
Uyinkhosi yamakhosi
Ungum dhali walom' hlaba
Zonke izizwe zi babaza
Ubukhulu ba kho
Zonke izizwe zi damisa wena
Hallelujah!
—Traditional

Benedictus
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.
—Latin Mass

Gloria
Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.—

—CPDL (Choral Public Domain Library)

Blessed
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.
—CPDL (Choral Public Domain Library)

You Are the King of Kings
You are the King of kings
You are Creator of this earth
All nations are in awe of your Greatness
All nations praise You
Hallelujah!

Down in the Valley
Down in the valley,
Valley so low,
Hear your head over,
Hear the wind blow.
Hear the wind blow, love,
Hear the wind blow,
Hang your head over,
Hear the wind blow.
Build me a castle
Forty feet high,
So I can see her
As she goes by,
As she goes by, dear,
As she goes by,
So I can see her
As she goes by.

If you don’t love me,
Love whom you please,
But throw your arms ‘round me,
Give my heart ease.
Give my heart ease, dear,
Give my heart ease,
Throw your arms ‘round me,
Give my heart ease.

Coffee Grows on White Oak Trees
Coffee grows on white oak trees,
The river flows with brandy O,
Go choose someone to roam with you,
As sweet as ‘lasses candy.

Two in the middle an’ I can’t dance, Josie,
Three in the middle an’ I can’t get around.
Briar in my heel an’ I can’t dance, Josie,
Rats in the boots an’ I can’t dance, Josie.
Rats in the boots an’ I can’t get around.
Cow in the well an’ I can’t dance, Josie,
Cow in the well an’ I can’t get around.
Fiddlers drunk an’ I can’t dance, Josie,
Fiddlers drunk an’ I can’t get around.
Fiddlers drunk an’ I can’t dance, Josie,
Wheel around and whirl around, I can’t dance, Josie,
Wheel around and whirl around, I can’t get around.
Wheel around and whirl around, I can’t dance Josie,
Railroad, steamboat, river an’ canal,
I lost my true love on that ragin’ canal.
O she’s gone on that ragin’ canal.

Joshua Fit de Battle of Jericho
Joshua fit de battle of Jericho,
an’ de walls come tumblin’ down.
You may talk about de man of Gideon,
You may talk about de man of Saul,
Dere’s none like good ol’ Joshua,
an’ de battle of Jericho.

Up to de walls of Jericho
he marched with spear in hand;
“Go blow dem ram horns,” Joshua cried,
“for de battle am in my hand.”

Dry Bones
There was a man named Ezekiel who lived many years ago.
He was carried away by the Spirit of the Lord to a valley full of old, dry bones.
Then Ezekiel was asked by the Lord Most High,
“Can these bones ever be revived?”
After pondering this question, this is what he said,
“Only the Lord God knows,”
So the Lord commanded Ezekiel to speak unto these bones,
“Now hear the word of the Lord!”
Ezekiel cried, “Dem dry bones. Now hear the word of the Lord!”
Ezekiel connected dem dry bones. Now hear the word of the Lord.

So the bones were connected by the power of the Lord when Ezekiel spoke the command.
But the bones had no breath, so the Lord God said, “Call the winds from across the lands.”
Then Ezekiel called to the spirit in the winds to revive those bones on the ground.
With a mighty sound those bones rose up and began to walk around.
Ezekiel cried, “Dem dry bones. Now hear the word of the Lord!”
Ezekiel connected dem dry bones. Now hear the word of the Lord.

The toe bone connected to the foot bone.
The foot bone connected to the ankle bone.
The ankle bone connected to the leg bone.
The leg bone connected to the knee bone.
The knee bone connected to the thigh bone.
The thigh bone connected to the hip bone.
The hip bone connected to the back bone.
The back bone connected to the shoulder bone.
The shoulder bone connected to the neck bone.
The neck bone connected to the head bone.
Now hear the word of the Lord.

Dem bones gonna walk around.
Hallelu, Glory Hallelujah!
Now hear the word of the Lord.